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THE FINGER QUESTION.

BY C. S. PATTY.

Oh! You who touch the banjo strings,
The poet pities while he sings;
Your woes are great, for when you play,
Amidst your audience night and day;
In noisy town or quiet lane,
On mountains, seas or western plain,
The cheerful omnipresent bore,
Asks, "Does it make your fingers sore?"

In vain you seek with tuneful art,
To voice the music of the heart;
However perfect you may be
In tone, and touch, and harmony;
Before the singing echoes die,
You see the question in each eye,
It comes directly at you fired;
"Does it ever make your fingers tired?"

When Orpheus touched the hearts of old,
With magic lute and strings of gold;
Beasts, stones and trees would to him flee,
Bond slaves of tuneful melody.
And when he died the nation wept,
But not because his music slept;
That severed head could tell no more,
If it had made his fingers sore.

A banjo player died one day,
And on his harp began to play.
While singing of his happy fate,
He heard a row beyond the gate;
A singer damned, it seemed, outside,
Even on his journey to be fried,
Hearing the music stopped to roar:
"Say! Don't it make your fingers sore?"

The Progress of Banjo Music.

Twenty years or so, back, when the writer was about to enter into the banjo teaching business, there was little to attract one to that instrument, from an advanced musical standpoint, and those who have followed the steps made in banjo work during the past decade will not require any great grasp of the subject to perceive that the changes made in twenty years have been mighty.

Beginning with page 9, of my little book, "The Banjo," issued in the year 1888, will be found a few remarks on one of the most advanced banjo exponents of that day, namely, the late John H. Lee, who was for some time connected with the Haverly Mastodon Minstrels, in the capacity of secretary as well as performer, and who was known musically, as of the firm of HUNTLEY & LEE, Musical Artists. It was during his association with William A. Huntley, of Providence, R. I., that Mr. Lee did so much toward the introduction of the STEWART IMPROVED BANJO, known as the IMPERIAL BANJEAURINE; and the use of this instrument in the hands of Mr. Huntley, with an accompaniment upon the 6 string banjo, by Mr. Lee, did a great deal for the banjo in transforming that instrument into a harp, so far as musical tones are concerned. I was very sorry to have been obliged later on, to announce in this *Journal*, the decease of John H. Lee, which event occurred in the western country, from consumption of the lungs. (Mr. Lee's death took place on Sept. 7, 1890, at San Diego, Cal).

It would not be out of place here to copy from the book, *The Banjo*, page 9, a letter written by Mr. Lee, under date of Sept. 22, 1886, as there are likely many who will peruse these lines, who have not read the book in question.

The letter was addressed to Mr. Stewart by Mr. Lee, and runs as follows:

"A perusal of your lecture entitled "*The Banjo Philosophically*" afforded me great pleasure. It is by far the best thing you have ever written on the banjo, and I know whereof I speak, because you have been kind enough to forward me at all times your publications as they were issued, and *I read them always.* I am not one of the kind that curry favor by a judicious application of 'taffy,' nor do I think you are gullible enough to be influenced by it, but I do believe in honest compliment, therefore I wish to convey to you my honest appreciation of this—your latest. The scientific portion of the work, you will admit, is of more interest to the would-be manufacturer of the banjo than to the expert manipulator, who rarely cares to delve into its intricacies; but the latter portion of the lecture, devoted to advice and instruction regarding the care, playing, and various remarks concerning the banjo, are of great interest to ALL, student and professor alike. A little more of the same class of banjo literature would elevate its standing and force recognition from the few remaining bigots who are prejudiced against the establishment of the banjo as a legitimate instrument.

"The banjo needs all the good things that can be written about it. There are few men with the requisite knowledge of the banjo that are devoted to it. There are few with devotion that possess the requisite knowledge to aid its progress. Granting the requisite knowledge and devotion, the question of literary ability arises. Many have developed the musical resources of the banjo by their compositions, but in the literary sense you have the field to yourself. Volumes have been written about other instruments, but the banjo, with the exception of such articles as you have written for the *Journal*, has been neglected."

* * * * * *

Mr. Lee was a man of finished education, not only musically but also in a literary sense. In his knowledge of the banjo and of music generally, he was far in advance of any performer living at that time of whom the writer has any knowledge. He was a ***harmonist*** of no mean ability, and had he lived at the present time, he would doubtless have written much on the subject of banjo clubs and orchestras; and for this reason I cannot help thinking that the "Banjo World" has been the loser by reason of his untimely taking off.

It is true that others have risen to take the places of those like John H. Lee, who have gone before, and the places of such marvelous performers, even as the late Horace Weston, the inimitable colored performer, have been in many cases more than filled, for I don't see how it is possible to conceive that the marvelous player of the day, Alfred A. Farland, could have been equalled a short time ago, before time for the advent of such a player had become ripe. The work that is being done to-day upon the banjo by this man Farland, is far in advance of anything ever conceived of twenty years ago—it is like the violin playing of Paganini, when the day for Paganini was ripe and the eyes of the musical world were turned in that direction.

When the writer of these lines first engaged this artist, Farland, for a concert at the Academy of Music, in Philadelphia, Pa., he had never met Farland, nor had he heard him perform, and yet when he came to Philadelphia to rehearse for said concert (on January 14, 1893), he proved himself to be so far in advance of the players of that day that it is almost useless to attempt a description of his work. Many of the readers of this *Journal* have had the pleasure of listening to Farland performing, and he who possesses a musical ear and a cultivated musical taste will not be long in agreeing

with the writer, that the critic of the *Joliet (Ill.) Republican*, issue of May 18, 1897, is clearly to the point. The extract is as follows:

Mr. Farland's work gave that sense of complete satisfaction that is always conveyed by one who is master in his sphere. His style is marked by dignity, perfect self control and exquisite finish. His sense of tonal values is perfect. He merges himself completely in the work which he performs; it seems to flow spontaneously from his hands, as though he were himself its original creator. Such a criticism seems strange of a banjo artist, yet it is every bit sincere and true, and in analizing Mr. Farland's work, so far as the artistic sense is concerned, he must be placed in the same company with the great foreign and American artists and criticized from the same standpoint, for he deserves it.

I cannot but feel a sense of much satisfaction when I come to peruse the many press notices of Farland's concerts and recitals, given in different portions of the country, nor can I feel myself to be far from correct, when I say that Farland is a wonderful fellow in a musical sense, and desires to win even a far higher position artistically than he has thus far achived; but, then again, wonders are not to be accomplished in a moment, and the aspect of things, from gloom to an effulgent radiance, is a change never produced in a moment. Those who have won the victories, such as Farland is winning, are those who have had the courage to work and to stick at it, year after year, until the final victory has been accomplished.

Farland will become known, far and near, for he has a mighty musical force and power within his grasp, and any one who will go backward twenty years, and reflect upon the work that was then being done upon the banjo; reflect upon the soft-headed *simplified methods*, and compare such work with what is now being accomplished, and especially the *solo work* of A. A. Farland, will have nothing to regret, but much to feel proud of.

The reader may not be aware that only a few years ago, a banjo song, when executed by a ministrel in blackened face and imitation negro dress was generally programmed as a "Banjo Solo." Of course, if the song assured the form of a duet, and was sung and played by *two* performers, it was called a "Double Banjo Solo." Such were the idiosyncrasies then practiced and saddled upon the poor unfortunate banjo, but the instrument has outlived that unfortunate period and the days for its better times have arrived.

The work that is being done by Farland throughout the country, and the musical literary work that is being done by such writers as Mr. Thomas J. Armstrong, can scarcely be overestimated. I cannot mention too highly "Banjo Orchestra Music," by Armstrong, a most valuable book for club leaders, and in fact for all interested in banjo clubs and banjo orchestras. The price is fifty cents per copy. It is almost beyond comprehension to conceive how a person who is interested in the study of the banjo, or of music, can pass over such works as the one referred to of Thos. J. Armstrong's. If everyone were of this stamp there would be indeed little encouragement for the publication of a *Journal*, or of any books, such as John H. Lee's, T. J. Armstrong's, A. A. Farland's, or George W. Gregory's. And what would become of any science—whether musical or otherwise—were there no students who possessed sufficient comprehension, intelligence, and at the same time, sufficient appreciation, to become buyers of the books alluded to? Were there no one capable of appreciating *art*, there would be no artists. If no one appreciated music there would be no musicians, no music teachers, and perhaps, no church choir. We might all be clodhoppers, or coal heavers, and remain forever in a state of non-cultivation. Therefore, it is surely to the benefit and advantage of mankind generally that the banjo, the mandolin, the guitar, and kindred instruments, are cultivated, and the work now being done by Farland is second to none in importance or practical use.

The time, I trust, will finally arrive when the modern banjo, as played by Farland, will be equal to the violin in the hands of an artist, and when the playing of an advanced banjo-artist will be distinguished from the work of the plantation plunkety-plunk, as readily as the fiddle-scraper's scratching may be distinguished from the musical work done by a legitimate violinist. It is to the producing and establishing of this distinction that the work now being done by Farland tends, and if he accomplishes this alone, he has not worked in vain.

S. S. Stewart.

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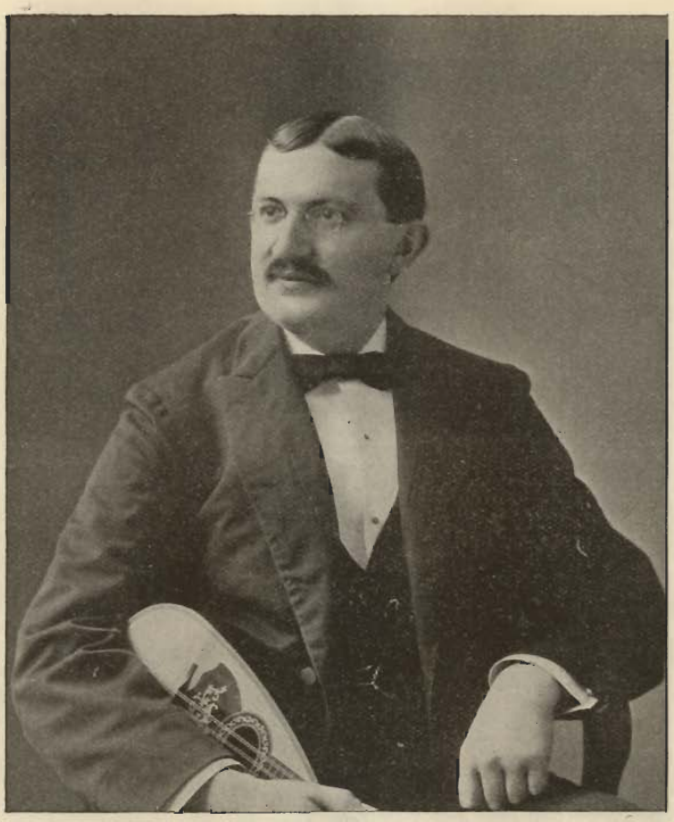

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A. A. FARLAND
The Banjo Virtuoso

AN INTERESTING PERSONAL LETTER FROM THE GREAT FARLAND

El Paso, Texas, January 1st 1898.

DEAR STEWART:

"Yours received, and am sorry to hear your health is no better. I hope it will improve after you are settled in your new place, and that the change will enable you to get more rest, which, I think, is what you need. I have been treated royally everywhere, and am enjoying good health. Spent twelve very pleasant days with Mr. DeLano, of Los Angeles, one with Scott Way, who has a fine fruit ranch at Cucamonga, Cal., and have been here since Saturday eve. Went across the Rio Grande to Juarez, Mex., yesterday, and saw a bull fight; very novel and interesting. Business good and Mr. Feldman has a good audience for to-night.

I enclose a few clippings, hoping you will have a Happy and Prosperous '98. I am as ever,

Sincerely yours,

A. A. FARLAND.

From one of the Moline (*Ill.*) papers, Nov. 19, '97. The concert took place Nov. 18, last.

MARVELOUS MUSIC

Mr. Farland Coaxes Rapturous Strains From a Banjo—A Splendid Performance.

The playing of Alfred A. Farland at Pierr's Hall last evening was a revelation. That the "only American instrument," the commonly despised banjo, which is usually associated with "coon songs" and old southern plantations, and whose only music is a monotonous tum, tum, tum, could be capable of producing such exquisite harmonies that an audience would fairly hold its breath in ecstacy, the writer would never have believed had he not had the pleasure of witnessing it as he did last night. The most classical compositions of the great masters were faultlessly rendered, and with effect that could not be duplicated on any instrument.

At times, as you hushed your breath and listened with strained ears and closed eyes you could almost fancy you saw the downy pinions of an angel brushing the strings of a golden harp beside the river of the blest, and you were for the time being lost to thoughts of earth. Again the jubilant tones rang out, clear and strong as those of a piano, as the difficult fingerchasing of the tarontelle, which ordinarily would require the keyboard of a grand piano to do it justice, was executed faultlessly upon the little instrument held upon the artist's knee. But words cannot do justice to the marvelous effects produced. Suffice to say that under the manipulation of Mr. Farland the banjo takes the very first rank among musical instruments, as there is probably no other upon which a single performer could give a two-hours' program without an intermission and without allowing the interest of the audience to abate.

A number by Prof. Franklin's banjo club, of five banjos, two mandolins and a guitar; song, "Love is a Dream," by Mrs. Franklin; a number and encore by Prof. Franklin's juvenile mandolin club (composed of Hanna and Johnie Gould, Albert McCurdy, Eddie Reimers and Lillian Elmstedt), and a fine piano selection and encore by Miss Alvina Mueller. The hall was well filled.

Prof. Franklin deserves much credit for bringing an entertainment of such a high grade to Moline.

The following is the program rendered at the Moline, (Ill.) Concert, Nov. 18, last:

Part I.—Normandy March, The Franklin Banjo Club; Beethoven, Sonata, Op. 30, No. 3, a. allegro assai, allegro vivace; Hauser, Wiegenlied (Cradle Song); Haydn, Gypsy Rondo; Farland, Variations on "My Old Kentucky Home;" Fredrick H. Cowen, "Love is a Dream," Mrs. Wm. Franklin; Schubert, Serenade; Rossini, allegro vivace, from the Overture to Wm. Tell.

Part II.—The Franklin Mandolin and Guitar Club; Popper, Tarantelle; Yradier, La Paloma; Paderewski, Minuet a l'Antique; J. N. Pattison, Dr. Alcantara, Miss Alvina Mueller; Farland, Variations on "Auld Lang Syne;" Chopin, Nocturne, Op. 9, No. 2; Mendelssohn, allegro molto vivace, from Concerto, Op. 64.

Alfred A. Farland made his debut in Concert in the Academy of Music, Philadelphia, January 14, 1893, on which occasion he astonished an audience of over 3,000 persons by rendering Mendelssohn's Violin Concerto on the banjo.

Since that time he has given Concerts and Recitals throughout the length and breadth of this country, meeting with complete success in all kinds of places, from the smallest towns to the largest cities, notwithstanding the fact that his announcements were ridiculed and that his audiences were composed largely of skeptics. He has been repeatedly ranked with such artists as Paderewski, Ysaye and others, and his work pronounced even more wonderful than theirs.

In view of the above facts it seems hardly necessary to state that Mr. Farland is not merely a great banjo player in the ordinary sense, but a truly great artist, who has shown that the only American instrument (the banjo) is an instrument of which Americans may well be proud.

Instead of the bang and twang which many people associate with the banjo, he produces from it exquisitely beautiful music, which touches the hearts of all (regardless of their predictions) and which is entirely beyond the conception of those who have not heard him.

He stands absolutely first and alone in his line, and is, perhaps, the only virtuoso living who can claim the distinction of having it universally conceded that in the *whole world* there is not nor ever has been his equal.

From the Menominee *Daily Herald*, (Nov. 16):

Breathless silence reigned supreme at the Turner last night when Farland, the great banjoist, played his favorite airs. More especially was this true when the variations on My Old Kentucky Home was rendered. It touched all hearts. To say that Mr. Farland is a wonderful banjoist is not far short of injustice to the name—he is marvelously grand. The program selected by him was very complete, and the grace with which it was carried out faithfully portrayed the rare ability of the master of this instrument, and demonstrated that he is beyond doubt the greatest banjo virtuoso in America. No one dreamed that the banjo was capable of such beautiful effects. In his hands the banjo receives a soul and responds to his touch with all the sweetness and pathos of the violin or a grand piano. The William Tell overture and Beethoven's Eighth Sonata were certainly played with effect as pleasing as if given on either of the above-named instruments, and the performer was given a grand ovation.

The support rendered by the Euterpe Club, composed of seven well-known young ladies of the city, led by their instructor, Prof. Van S. Farrand, Miss Floy S. Oberly, pianist, and Dr. E. S. Prindle, vocalist. The club never rendered sweeter music than on this occasion. Especially was the Ethiopian Medley nicely performed and proved a musical gem for the mandolins and guitars. Miss Oberly is a master of the piano, and her difficult selection was handled with ease and grace. Dr. Prindle is a favorite baritone with Menominee audiences, and his "Capture of Bacchus" was heartily applauded, and he sang in response to the encore, the beautiful ballad, "The Four Lovers," in fine style and voice. The entertainment was one of the most pleasing ever given in this city.

Frank Buckingham, the teacher of Denver, Colorado, gave a highly successful Farland concert in that city, on Thanksgiving evening, Nov. 25th, last, and mails us extracts from the *Post* and *Times*, of that city. In regard to the criticism of the *Times*, Mr. Buckingham says:

"I, and every other banjoist, would be glad to know what a 'rag' is. Such terms are reminiscent of the Bowery and its accompanying debauchery, and should not be coupled or even thought of, in connection with Beethoven and other musicians. I wonder if the banjo will ever cease to be criticised thus."

* * * * * * * * * * *

From the Denver *Times*, Nov. 27, last.

A. A. Farland, the banjoist, assisted by several amateurs, gave a concert in Unity Church last evening. Mr. Farland is certainly a remarkable performer on his instrument and has developed it to its greatest possibilities. The banjo, however, is not a proper instrument to play Beethoven or Mendelssohn upon, and these numbers are entirely uninteresting save as a display of agility. If Mr. Farland would come down to banjo music and play a genuine "rag" it would be much more appropriate.

From the Denver *Evening Post*, Nov. 27.

A banjo, mandolin and guitar festival under the direction of Mr. Frank Buckingham was given at Unity Church last evening. Mr. Alfred A. Farland the noted banjoist, appeared for the first time before a Denver audience and created a most favorable impression. He demonstrated the fact that he is a thorough master of his instrument and that the banjo may be used for a higher class of music than negro melodies. Mr. Farland has a fine tone, plays in an easy, graceful manner, and his execution is wonderful. Last evening he played selections from Mendelssohn, Rossini, Beethoven, Paderewski and others, with taste and finish. A "Nocturne," Chopin, and a "Cradle Song," Hauser, were performed with a delicacy of touch and expression, very delightful, while the Beethoven "Sonata" and Mendelssohn "Concerto" showed his remarkable technique to the best advantage. Miss Jessie Stevison, who has a soprano voice very clear and true, sang several songs in a pleasing manner. Mr. Cecil M. Smith was heard in two solos, well adapted to his low voice, and which he sang with taste. Joe Newman was, as usual, a favorite in songs and recitations, and was repeatedly encored. The Buckingham Banjo Club and the Festival Orchestra, under Mr. Buckingham's direction, played selections in a creditable manner and were enthusiastically received.

"Rag time' evidently refers to the 'rag baby,' or stuffed 'bull dog.' It has no possible connection with a banjo, and was not originated with that instrument; but it is, as every one knows, about ten times as hard to get rid of a bad habit as it is to acquire such a habit. It is also much easier to acquire slang terms and a slovenly system of execution upon any instrument than it is to acquire a finished style of playing. Farland is the ONE ARTIST on the banjo, and the one and only *Virtuoso*. The Denver *Times* may have a critic who writes for it, that is

conceited over his 'rag baby,' for such things are liable to occur; but we will all seek and find our levels at some not too far distant day—and everything comes to him who has learned to *labor and to wait.*"

Handsome Plate Pictures of Farland.

We have had a very beautiful five-plate picture made of Farland, size about 12 x 17 inches. We send one of these plates, incased in a paper roll, to any one who sends two cent stamp to cover postage. We have also the same picture, mounted upon heavy cardboard, but this picture is not so successfully mailed, being easily broken or damaged in transit.

With Farland, the public cannot fail to be assured that they have the right one to represent the instrument. *Artist, musician* and *man*, he is the one.

The following letter from Lee Powers, of Albany, Oregon, strikes the right chord. Mr. Powers is one who also faithfully represents the banjo, and fully understands what he is about. The banjo, the mandolin, and the guitar, have the right man in such as Lee Powers.

Astonished them in Oregon:

ALBANY, OREGON, December 15th, 1897.

S. S. STEWART, Philadelphia, Pa.

Dear Sir:—Your favor of November 23d was received, and I thank you for the kindly interest taken. I wished to change the date of Farland's concert here, but was unable to reach him. However, we had out one of the largest audiences of the season to greet him, and he astonished us all by his marvelous playing. I feel well repaid for the trouble of having Mr. Farland here, and found him to be all that he was represented to be—an artist and a gentleman. I enclose clippings from our two daily papers, and house program. Thanking you again for your kindness, I remain,

Yours very truly,

LEE POWERS.

From the *Morning Herald*, Albany, Oregon:

A BRILLIANT MUSICAL SUCCESS.

A large audience was present at the Opera House last night to hear Farland, the renowned banjoist, who, assisted by local talent, gave a most enjoyable entertainment under the auspices of the Albany Mandolin Club. Mr. Farland has been justly called the Paderewski of the banjo. He executed the most difficult music of the old masters, and the simple banjo under his fingers gave forth a tone and expression which was a musical revelation. He also played several popular selections which were keenly enjoyed. Miss K. Bertha Ellis, who has sung herself into the favor of music loving people everywhere, was heard in two selections. Her voice was at its best, and the hearty encores were evidence of an appreciative audience. The reading of Miss Eva Simpson, the gifted elocutionist, was also a most enjoyable feature. Her selections were received with generous applause and repeated encores. The Mandolin Club is to be congratulated upon the success of this brilliant musical entertainment.

From *The Morning Sun*, Corsicanta, Texas, January 9, 1898:—

ALFRED A. FARLAND.

The banjo for years was associated in the minds of all the people with the plantation, plantation negroes and the corn shucking. It has been but a few years since it has taken its place with higher grade musical instruments, and it is but yesterday that banjo music leaped from the cabin to the parlor; and to-day it is making stronger its hold on the music loving world. The improvement in the instrument has been wonderful; the improvement in its music has been more so. There are many accomplished manipulators of the banjo string, but there are none probably who have reached such perfection as ALFRED A. FARLAND, who last night appeared at Merchants Opera House. He is a master of the instrument, the wizard of the banjo, who has taught it a new language—taught it to give voice to the sweetest strains that ever fell on human ear. His performance was a musical revelation, and it held spellbound the large and highly cultured audience that filled the opera house. From the strings of the once-humble and despised instrument, he rolled out the magnificent musical ideas of Beethoven, the grand conception of Hauser; the sparkling rondo of Haydn, and softened the heart, brought tears to the eyes with the ever-dear notes of "My Old Kentucky Home," and awoke in an instant his audience to the wildest pitch of enthusiasm by a dash into "Dixie Land," a composition as dear to the Southland as "God Save the Queen" is to the Briton. The performance was all that has ever been claimed for it.

From the *Evening Democrat*, Albany, Oregon:

FARLAND ALL RIGHT.

A good sized audience at the opera house last Saturday night were greatly pleased with the work of Alfred Farland on the banjo. With ease he performed classical pieces from the masters, Beethoven, Mendelssohn, Chopin, &c., presenting a true conception of the works, answering the encores with more popular productions. He is an artist probably without an equal in his line. He was well assisted in the program by Miss Bertha Ellis, in several vocal solos, and Miss Eva Simpson in several readings, heartily applauded by the audience.

Sample of a favorite Farland Program in the West. This one was played in Oregon.

FARLAND CONCERT.

Under the auspices of Albany Mandolin Club, Saturday Evening, December 4, Alfred A. Farland, Banjo Virtuoso, assisted by Miss K. Bertha Ellis, Soprano, Miss Eva Simpson, Reader. Part I.—Polka, Sempre In Ballo, Martini, Mandolin Club; Soprano Solo, "Yearnings" Rubinstein, Miss Ellis; Banjo Solo, 8th Violin Sonata, Beethoven, Mr. Farland; Reading, "The Fall of the Pemberton Mill" Phelps, Miss Simpson; Banjo Solos, a. Gypsy Rondo, Haydn; b. Wiegenlied, (Cradle Song) Hauser; c. Overture to Wm. Tell (Al.viv.) Rossini, Mr. Farland; Part II.—Soprano Solo, With newer Strings my Mandoline, Gounod, Miss Ellis; Banjo Solos, c. Nocturne Op. 9, No. 2, Chopin; b. My Old Kentucky Home varied by Farland; a. Tarantelle, Popper, Mr. Farland; Reading, "Prior to Miss Belle's Appearance" Riley, Miss Simpson; Banjo Solo; Concerto, Op. 64 (Allegro molto vivace) Mendelssohn, Mr. Farland.

Another favorite programme of A. A. Farland, played through the West, is the following, rendered in December last, at Germania Hall, San Jose, Cal.

PART I.—1. Overture, "Martaneaux," by Vernet. Prof. Charles F. Graeber's entire class, consisting of the following members:—Prof. Charles F. Graeber, Miss Kate Fallon, Miss Henrietta Moses, Miss Lydia Stiller, Miss Dora Gottschalk, Miss S E. Bates, Miss F. Williams, Miss Etta Kragen, Miss Gracie Burmeister, Miss G. Schleweck, Miss Louise Koburg, Miss Lottie Foster, Miss Emily Russell, Miss O. Schach, Miss A. Leeman, Miss Gracie Vincent, Miss Lina Coullard, Miss Isabel Hopkins, Miss M. Bootz, Miss Ruby Espel, Miss Tillie Leonhardt, Miss M. Larney, Mrs. J. Dwight, Mrs. W. Clarkson, Mrs. Peabody, Mrs. Austin, Mrs. R. Tilton, Mr. D. B. Torris, Mr. E. H. Cosgriff, Mr. Walter Clarkson, Mr. D. Fishel, Mr. Wm. Large, Mr. Wm. Fahy, Mr. Phil Fahy, Mr. Stanley Lewin, Mr. W. H. Sullivan, Mr. Clyde Schenck, Mr. Charles Lyons, Mr. I. Unger, Mr. A. Williams, Mr. T. H. Gathe, Mr. Leonard Granwell, Mr. Artemas Doan, Mr. Charles Rasmussen, Mr. George Rasmussen, Mr. E. Lee, Mr. G. Lewis, Mr. Eddy J. Steffens. 2—(*a*) Overture, "Italian in Algiers," Rossini; (*b*) Cradle Song, Hauser; (*c*) Hungarian Dance No. 5, Brahms; (*d*) Variations on "My Old Kentucky Home," Farland. A. A. Farland. 3.—Bass Solo, "Bedouin Love Song," L. J. Sandy, solo basso St. Mary's Cathedral. 4—(*a*) Gypsy Rondo, Haydn; (*b*) Manzanillo, Mexican Dance, Robyn; (*c*) Tarantelle, Popper. A. A. Farland.

PART II.—5. March Ensemble, by Paul Eno. Prof. Graeber's entire class. 6—(*a*) Allegro Vivace from William Tell, Rossini; (*b*) La Poloma, Yradier; (*c*) Gavotte, No. 2, Popper; (*d*) Valse, Op. 69, No. 1, Chopin. A. A. Farland. 7.—Bass Solo, "I Fear No Foe," L. J. Sandy. 8.—(*a*) Minuet, Paderewski; (*b*) Cradle Song, Heller; (*c*) Elfentanz, Popper. A. A. Farland. 9.—Club Selections by Prof. Graeber's entire class.

Taking it all the way through, Farland's tour of 10,000 to 20,000 miles was a great musical success; it was a *revelation with the banjo.* Of course, if a man were to take a violin—no matter how well he were able to play upon that instrument—and sit down to entertain the cat-fish and eels, he would merit no commendations, neither would the little fishes know what the man was aiming at. But man is somewhat above the level of a fish, and should be at least an intelligent animal. But if a man or woman possesses no musical ear, there is small chance of attracting their attention by playing for them in the way of the higher musical compositions. Musical tastes should be cultivated, and in this way we will have

PROGRESS

musically, in this, our country, of America.

Farland is not one who is bound up to a few negro melodies, but essays to render the best music upon the banjo, and he is doing it every day.

From the Menominee, Mich., *Evening Leader*, November 16.

THE BANJO'S TRIUMPH.

Prof. Farland Develops Wonders on the Banjo—The Euterpe Club.

Menominee has been favored with the presence of two musicians of fame. Remenyi, the noted Hungarian violinist, enraptured an audience with his marvellous manipulation of the violin, and last night Alfred A. Farland, a modest, unassuming New York gentleman, brought forth hitherto unknown wonders on the banjo.

There was a representative audience of music loving people present, and the marvelous skill of the performer appealed forcibly to their musical natures.

Mr. Farland is able to produce the most classical airs on the banjo. His brilliancy of tone, technique, phrasing and artistic manipulation of the instrument, stamp him as a marvel and easily the king of banjoists. What such modern men as Paderewski is to the piano, Ysaye and Remenyi to the violin, Farland is to the banjo.

His phrasing of "My Old Kentucky Home" and "Auld Lang Syne" were noticeable features of the concert. From the sweet, melodious, far away tones of Hauser's "Cradle Song," to the sharp, tingling notes of Paderewski's "Minuet al' Antique," the contrast was noted and the artist's skill all the more prominent.

The Euterpe Club rendered three selections in a capable manner. Mr. Farrand's latest composition, "The Prince of India March," opened the concert with a dash and vim that caught the audience right from the beginning. The "Ethiopian Medley," another of Mr. Farland's productions, is an arrangement of some of the new and popular airs, "A Hot Time in the Old Town To-night," "Dora Dean," "Mr. Johnson, Turn Me Loose," "My Girl is a High Born Lady," "All Coons Look Alike to Me,"

etc. This club is improving rapidly in their work, and Menominee audiences are always pleased to welcome and applaud them.

Miss Floy Oberly made her debut as a pianist. She rendered a difficult selection in a skillful manner.

Dr. E. S. Pringle sang Prof. Dudley Buck's "The Capture of Bacchus," to the delight of the audience. The doctor's rich baritone voice was at its best, and his vocal effort was a masterly one.

A number of people from Marinette, Sturgeon Bay and Oconto were present.

Much credit is due Van L. Farrand for this musical treat. Mr. Farrand has established a reputation for always furnishing something good in the line of entertainments, and last evening's event was an added leaf to his laurels.

From the Burlington *Hawk Eye*, Nov. 13, 1897:

Mr. Farland Heads a Concert Program Given by Bon Ton Club.

It was a great stroke of enterprise on the part of the Bon Ton Mandolin aud Guitar Club to bring Mr. Alfred A. Farland to this city, and a fine, large audience was out to hear him play. Mr. Farland is well termed the world's greatest banjoist, and last evening his rendering of difficult classical music upon the humble banjo was as artistic as any violinist could do. His cradle song, "Wiegenlied," was a most beautiful air, the melody so sweet, soft, and low, almost bringing to the vision of the spectators a sweet-voiced mother singing her child to sleep. The selection from the overture to "William Tell" and the selection from "Il Trovatore" were excellent. The Bon Ton Mandolin and Guitar Club played two selections and were liberally applauded, their work being quite up to the high standard they have always maintained.

From the *Democrat Journal*, Burlington, Ia., Nov. 13, 1897:

The First Baptist Church had its seating capacity tested last evening by an audience assembled to hear Mr. Alfred Farland, the banjoist, under the auspices of the Bon Ton Mandolin Club.

Mr. Farland's work on the banjo was a pleasant surprise to everyone. Classical music on this instrument was an innovation entirely unthought of until Mr. Farland demonstrated that such a matter was possible. All who heard his wonderful performance last night went away with a feeling of high regard for the banjo and the artistic exponent of its melody.

From the San Francisco *Call*, Dec. 10, 1897:

Farland played here several years ago and his work is well-known by everybody who take any interest in the banjo. The programme last night, while calculated to exploit the full variety of his tone and technique, contained none of the big pieces that have given him such a unique place among the virtuosi. There were no Beethoven nor Bach sonatas. Viewed by his last visit it was largely a concession to a popular audience. Still there were three transcriptions from the 'cello pieces of Popper, the "Fifth Hungarian Dance" of Brahms, a Chopin waltz, Haydn's "Gypsy Rondo" and the allegro of the "Tell" overture—enough to make the hair of the uninitiated stand on end. And these were played on the banjo as only Farland can play them. He is one of the wonders of music.

From the Sacramento *Record-Union*, December 8, 1897.

The heavy storm of last night prevented a great many from attending the Farland recital at the Congregational Church. Never-the-less there was a very appreciative and good-sized audience present, and one of the best satisfied that ever gathered in that auditorium. When Mr. Farland was heard here two years ago, he was rated a wonderful player upon the banjo, but two years experience and study has made him greatly more an artist. He then astonished his hearers by developing something of the possibilities of the banjo. Last night he renewed their surprise, for he is far ahead of what he was as a performer. He has taken the plantation instrument out of its lowliness and put it among the instruments that give us superior artists. His playing is wonderful. One loses all sense of the instrument being a banjo. The tones he evokes are more nearly those of the harp. His execution is practically perfect, and the technique of his work is unequalled. That he carried his audience last night into storms of applause is not at all surprising. It would have been a congregation of blocks of wood had it not become enthusiastic over his playing. He had fourteen numbers on the programme. His best in our estimation, was "La Paloma," Paderewski's "Minuet a l' Antique," Schubert's "Serenade" and Mendelssohn's "Allegro Motto Vivace" from Concerto op. 64. However, Hansen's "Cradle Song" appeared to find greatest favor with the audience. Of his own arrangements the variations on "Old Kentucky Home" was best. The piano effects he produces are marvelous and hush the audience to almost breathless silence. Just how he does it is something of a puzzle; certainly no such delicate fingering on any stringed instrument has been seen here. Mr. Farland is artistic in all his playing; there is nothing given by him that is not finished and that does not credit him as a master player. His recital was a delightful one; it addressed at once the popular and the highest musical taste. Farland has not been misnamed when styled "The Paderewski of the Banjo."

From the Arkansas *Gazette*, Jan. 12, '98.

Mr. Alfred A. Farland, the "Paderewski of the banjo," played before a select audience at Condordia Hall last night. There was a number of musical critics in the audience, and it was noted that they were most enthusiastic in their applause. The banjo was revealed in a new light. In lieu of the bang and twang which are usually expected from that instrument, it gave forth under his touch the divinest melody. His artistic manipulation denotes the high order of talent he possesses. He sweeps the strings with harmonious effect. His variations on "My Old Kentucky Home" were thrillingly given. The magnificence of Beethoven's musical ideas and the sparkling rondo of Hauser, as interpreted so skillfully by Farland, awakened the audience to a high appreciation of the man and the banjo.

Mr. Farland made his debut in concert in the Academy of Music, Philadelphia, January 14, 1893, on which occasion he astonished an audience of over 3,000 persons by rendering Mendelssohn's violin concerto on the banjo.

Since that time he has given concerts and recitals throughout the length ahd breadth of this country, meeting with complete success in all kinds of places, from the smallest towns to the largest cities, notwithstanding the fact that his announcements were ridiculed and that his audiences were composed largely of skeptics. He has been repeatedly ranked with such artists as Paderewski, Ysaye and others, and his work pronounced even more wonderful than theirs.

In view of the above facts it seems hardly necessary to state that Mr. Farland is not merely a great banjo player in the ordinary sense, but a truly great artist, who has shown that the only American instrument (the banjo), is an instrument of which Americans may well feel proud.

Mr. Farland is announced to appear at the Y. M. C. A. Hall tomorrow evening, and those who wish a treat will be on hand.

From El Paso *Daily Herald*, Jan. 4, 1898.

To epitomize the banjo performance of Prof. A. A. Farland last night in Chopin Hall, would be to say that he exhausted the entire resources of that instrument. When the announcement was made through advertisements of what this artist proposed to do, and that this included the performance of orchestral compositions of the most classical character, people, like Nicodemus of old, wondered how these things could be, hut resolved to go and see for themselves ere forming judgment; for in these days of invention, discovery and the production of the hitherto unheard of, it is not always safe to form opinions hastily.

So there was a good audience present last night, and the generous applause given at the close of each number showed that the performance was a rich surprise party. Such genuinely artistic work on a banjo was never heard before in this section of the country and the satisfaction it gave ought to indicate a packed house when Prof. Farland comes this way again, as it is to be hoped he will. The programme was carried out as advertised, the home talent coming by itself in the middle of the performance, thus saving time; for Prof. Farland was thus able to play the first and third parts without leaving his chair. He has a harp attachment to his instrument, by which he is able to produce muted effects, similar to those on a violin. With this attachment in action, the most delicate pianissimos were produced, as was evidenced in the Schubert Serenade, the Brahms Hungarian Dance, and the Beethoven Sonata; while the variation of performance of which the artist was capable was evidenced remarkably in the contrast between La Paloma and the Paderewski Minuet. The latter particularly deserves favorable comment, for such marvelous technique on a banjo was a surprise, and the heartiest applause naturally followed this number. Producing those crisp clarinet cadenzas on an instrument that has been considered inferior, like the banjo, was something more or less startling, and this difficult number, like all the rest, for that matter, was played with an ease and grace of execution and finish that came in the nature of a revelation. At times, as in the Tell selection, the fierce allegros of the Beethoven number and in the Tarentelle, the strong staccatos of the instrument were brought out with a force and power that was at the same time smooth and clean cut, and the sensuous melodies of the Schubert Serenade, the Cradle Song, and La Paloma, were given with a roundness and sweetness of tone and expression and delicacy of execution, hitherto unheard of in a banjo performance. The artist easily earned his laurels, and showed his audience that a way has been opened for the banjo to the realm of really artistic merit in solo work. Two of the numbers were variations of his own on popular airs, which showed merit in composition as well as in other lines of musical action. Prof. Farland left this afternoon for Dallas, where he concertizes next.

CHANGE, CHANGE, CHANGE.

It used to be, when Stewart was in his early days, in the banjo business—not so many years ago—that when a man wanted to purchase a good banjo—one that could be depended upon, he would hardly go to the stores; we mean the stores that handled all instruments. It was usually considered that the banjo was a special instrument that could not be correctly made by a flute or horn maker, or a violin or zither manufacturer; nor could the larger manufacturers of all kinds of instruments pitch in to making banjos with any prospects of success. Gradually things have changed. Since Stewart, during the last twenty years, has worked with hand and brain to popularize the banjo, until the first player in the world, namely, Alfred A. Farland, has placed the instrument where it rightly belongs, the factories and stores have all, more or less, undertaken to cheapen the manufacture of the instrument, as well as to follow or copy the model of Stewart as to shape and form. But the banjo is a peculiar instrument, and a workman who is not a practical banjo player, will have a long distance to go before he becomes such a workman as will be likely to make such a banjo as the Stewart instrument, played upon by Farland.

Let the changes go on. Let the good work continue. Let them copy Stewart, and finally come out of the little end of the horn.

For the laborer is worthy of his hire, and sometimes it happens that the harvest is plenteous, but the laborers are too few.

UNING UP
"YOU APPEAR TO BE VERY FLAT"
"YOU SEEM TO BE A LONG WAY TOO SHARP"
T.M

THE BANJO.

BY C. S. PATTY.

The banjo has come to stay, not as a toy or a fad, but as a joyous, beautiful toned musical instrument, superior to all the small stringed instruments, if we judge each one played alone. The violin demands an accompaniment, so does the mandolin, and this fact leaves the guitar and zither as the only rivals of the banjo, as solo instruments. The soft music of the guitar, and the clear, tremulous music of the zither, when well played, has ever appealed strongly to the best musical taste, and each of these instruments will ever occupy an undisputed niche in the temple of music. But, without disparagement to either of the above instruments, we must acknowledge the banjo as a good-natured cosmopolitan, unapproachable in its own sphere, and in skilful hands, producing musical effects peculiar to each of the other stringed instruments, not even omitting the harp and piano. To-night, in the hands of a Farland, we find the banjo equal to the finished rendition of the classical music of the masters of harmony. Again, in the parlors of the land, we hear its chiming chords, accompanying the voices of sweet singers, or beneath deft fingers ringing out the melody of a two-step to an accompaniment of flying feet. Rudyard Kipling sings the banjo as the very soul and inspiration of the British army. Slumbering during the march, in the midst of salt pork and other army supplies, it arrives at the camp fire, with tone in no way impaired, and "Tommy Atkins" brings it forth, to drink in its cheerful music till rest brings sleep and dreams of old England, that causes Tommy to rise up and bless the name of Stewart. There is no exaggeration in the picture drawn by the genial Tom Midwood, of the Antipodes, who represents the STEWART BANJOS, as being "played all over the world." We all know the story of the good cook, who in his receipt for cooking a rabbit, said: "First catch your rabbit." To those who seek to learn the banjo, we would say; first buy your banjo, and if you ever want a good banjo during your natural life, it is when you are learning. During my long career as a teacher, I have seen many a promising pupil fail through disgust, at being compelled to practice on a poorly constructed and miserable toned banjo or guitar; and I will take this occasion to say, that it is invariably the sensitive pupil, with a natural talent for music, that is quicker to resent the rasping tone, and finger torture of an inferior instrument.

There are four requisites for banjo playing: a good banjo, a good teacher, application to practice, and some talent for music. The first three requirements are the most important, by far, and I am almost ready to affirm that the first three will produce the last. Taking then the four requisites of the banjo student, I will conclude my article by treating them in their regular order.

THE BANJO.

I have often been surprised at the point of view, taken in regard to the banjo, by musical people desirous of purchasing an instrument. When buying a piano or organ, they insist upon seeing the name of some reputable dealer stamped upon the instrument, and cheerfully pay good money for good values, looking upon the extra expenditure as a good investment. But let the same people go forth to buy a banjo, and, lo! a change comes over the spirit of the scene. We see them plunging into obscure alleys, where the junk dealers hold forth; here, under the auspices of men with beaked noses and glittering eyes, they resurrect the miserable failures of past generations, the closed-backed banjo, the mandolin banjo, the forty bracket banjo,—they are all there. Unmindful of the fact that the banjo derives its peculiar tone from the blending of wood and metal in the rim, they purchase a closed-back monstrosity, only to bring it back in disgust the next week. By paying the difference, they next secure the forty bracket banjo. This instrument of torture has the solid construction of an iron-clad, and the tone of a water logged mackerel kit; it is soon discarded. Some bright friend advises the purchase of a STEWART BANJO, which arrives in due time, and its fine appearance and beautiful tone delights the eye, and satisfies the ear; thus, after a great waste of time and money, they learn what a little investigation would have shown in the beginning, viz: That the best is the cheapest, and that "Stewart is King."

THE TEACHER.

The maxim just quoted, "The best is the cheapest," applies equally to the selection of a teacher. Get the best, and follow his instructions implicitly, and when you have mastered a couple of easy pieces, don't "swell up" and imagine yourself obliged to "lay off," and let the teacher catch up.

APPLICATION AND TALENT.

Constant practice under a good instructor will go far toward supplying the place of so-called *musical talent*, which under the clear light of investigation, we generally find to be, when better understood, merely a talent for hard work.

BANJO, MANDOLIN AND GUITAR CONCERTS.

Messrs. Stewart & Armstrong, who have been accustomed to giving annual concerts during the past few years, in Philadelphia, regret not having been able to continue the same lately, but the prospects are that Messrs. Stewart & Bauer will continue these concerts hereafter, due announcement of which will be made in the *Journal*. Sickness, and a number of other causes have been the reason that changes have had to be made in this matter, but the demand for a continuance of the BANJO, MANDOLIN AND GUITAR CONCERTS, with the various clubs of Philadelphia, makes it imperative that the same should be resumed in the near future, and the management is most likely to be in the hands of S. S. Stewart, George Bauer and Paul Eno.

Teachers are invited to give their views on this subject, as to the proper time, etc. Teachers of the three instruments should get to work, in order to make it interesting.

A Diamond Pin and the Dime Stud.

Not so many years ago, one used to read of the almost priceless musical gems in the shape of Cremona violins, occasionally being sold.

Then we would hear of the "Stratton" fiddles being made, by machinery, in Germany, and sold in the American market, at one, two or three dollars each. Now the Stratton machine made fiddles were not Cremona violins, far from it. They would not satisfy the musical ear or the artistic eye, in fact they were "shingle fiddles" only.

A man may own and highly prize a five hundred dollar diamond pin, and yet there are plenty of others who will manage very well with a dime breast pin, or stud. There are all sorts and conditions of things in this life. A five hundred dollar painting is not to be set back by a four-dollar-and-a-half chromo, nor is a two hundred dollar watch to be put in the shade by a nickel-plated time-keeper, worth three dollars and fifty cents.

There is a time and place for each and everything.

* * * * *

Stewart spent the best years of his life in mechanical and musical studies of the banjo. The THOROUGHBRED BANJO was the outcome of these studies, and this banjo was adopted by the great artist, A. A. Farland, as his most successful concert instrument. It is not to be imagined that Stewart was long to be left to enjoy the fruits of his labor any more than of his BANJEAURINE, from the time it was adopted by Huntley, Hall, Lansing, Armstrong and others.

Now, a really first class instrument, such as the banjo, is supposed to be worth at least a *fair price*, and the price of the STEWART THOROUGHBRED was set at $40.00. For those who desire a cheaper priced STEWART BANJO, there are grades at $10.00, $12.00 and upward.

* * * * *

But there are those who have just as much relish, just as keen delight, for a $5.00 fiddle, as for a $100.00, $200.00, or $300.00 violin; and just so it is with banjos. Not only are these "plunkers," who cannot appreciate the difference between an inferior make of instrument and a really good one, but there are many dealers who will try in every way to find a market for the instrument upon which the largest profit is realized.

Not only was the STEWART'S THOROUGHBRED BANJO largely imitated in appearance and palmed off upon the public as the "genuine thing," but many of these "man-traps" were represented as legitimate Stewart instruments.

So goes the world.

So it will ever be until people have arisen to that point where a little *common sense* has been attained.

There is, in a certain portion of New York, a dealer by the name of Softcorn; a wholesale banjo, tambourine and drum maker (who has recently sold out his business), not long since informed the writer

that he had imitated STEWART'S THOROUGHBRED BANJO to the extent of making for this "Softcorn" 100 banjos, just like Stewart's, for $1,200.00, spot cash.

How like the diamond pin and the dime stud. How much like the oil painting and the $2.00 shingle fiddle set up against the Cremona violin. The fact still remains that they have never been able yet to imitate the STEWART BANJO, and, musically, they never will be able. We cannot help thinking "the mills of the gods grind *slow*, but grind exceeding fine." These people must all find their levels in time. Just so did the Martin guitar, for more than half a century, "hold it's own,"—yea, more than hold it's own here. And it is only of late years that other makers have been able to rival the Martin, or to successfully compete with it.

Stewart has now, in his association with Bauer, gotten a guitar to equal the Martin, if not to surpass it. It is a somewhat sturdier build than the Martin, and is made, like the STEWART BANJO, at prices from $10.00 upwards. Then there is the BAUER MANDOLIN. It is first-class in every way. Stewart & Bauer are making the banjos, guitars and mandolins that will fill every demand and supply every want.

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The George Bauer Guitar,
The George Bauer Mandolin,
The Best Strings,
The Best Banjo Heads,
The Best Banjo Books and Music.
Banjo Club Music a Specialty.

Stewart & Bauer manufacture and sell almost everything musical, but do not make bicycles.

The most complete practical work on the banjo, in the shape of an instruction book, is "Stewart's American Banjo School. Part I." It has been revised and written up to date, and will be sent by mail to any address upon receipt of $1.13. "Farland's National School for the Banjo" will be furnished at $1.00; "Gregory's Practical Fingering for the Banjo," 60 cents. And we have a number of the most practical and thoroughly reliable works on the banjo, guitar and mandolin ever published.

A good article will always be worth a fair price, but nothing is going to be accomplished by trying to purchase a "$10.00 Paganini violin for $3.50," for all such things savor strongly of humbug, and the dime stud is called upon again to affect the place of the diamond pin.

The day of the cheap jobbery will pass by again, and the buyers of 10-cent rings and studs will come to their senses—that is, providing they have any senses. In the meantime, we will continue to recommend only the good and reliable instruments for those who can appreciate an instrument for its value.

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Suitable discounts on sheet-music for clubs, and in quantities, will be allowed. Those who understand music and appreciate good arranging, will perceive that STEWART'S AND ENO'S BANJO CLUB PUBLICATIONS are very low at the prices advertised; but, of course, those who have no appreciation of suitable musical arrangements, do not require anything but "plunking by the ear." Music that is once sent by mail, in a rolled package, cannot be exchanged; and hence, music will not be sent by mail "on exchange," or "on approval."

Subscription to the JOURNAL is 50 cents per year, in advance. There is no free list, and to such as do not consider the publication worth half a dollar a year, we are not publishing for them and hope they will, for heaven's sake, stay away. We are entering, we hope, into a more enlightened age than that of the Dobsonian simple method era, and we aim to conduct our music business upon the same principals as any other first-class musical establishments, and there appear to be, at least, a few of the banjo, mandolin and guitar players who appreciate the publication.

Therefore, "a word to the wise is sufficient."

MUSIC IN THIS ISSUE.

Stewart's music is indeed very popular, and we have many *Journal* subscribers who take the magazine mainly on account of the much fine music for the banjo, mandolin and guitar, it contains.

The "Belmond Clog," by C. S. Patty, for banjo, herein; the "Mabel Mazourka," by Podenzana, for mandolin and guitar; the "Cello Suite," by Bach, arranged for guitar by Fiset; the "Bon Temps Galop," for mandolin and guitar, by E. H. Frey; and the "Rastus Honeymoon," published by kind permission of Paul Eno, are all gems of the "first water," and it is no wonder subscribers are anxious to have the *Journal* come out, and come as frequently, and as often as possible.

For Banjo Teachers

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The Modern Scientific System of Fingering, intended for the use of teachers and advanced pupils

By GEORGE W. GREGORY

PRICE, SIXTY CENTS

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FOR MANDOLIN CLUB

The Humming Bird

Characteristic Dance

AND

Echopone March

BY E. H. FREY

For 1st and 2d Mandolins, Mandola and Guitar, with Piano Forte, ad. lib.

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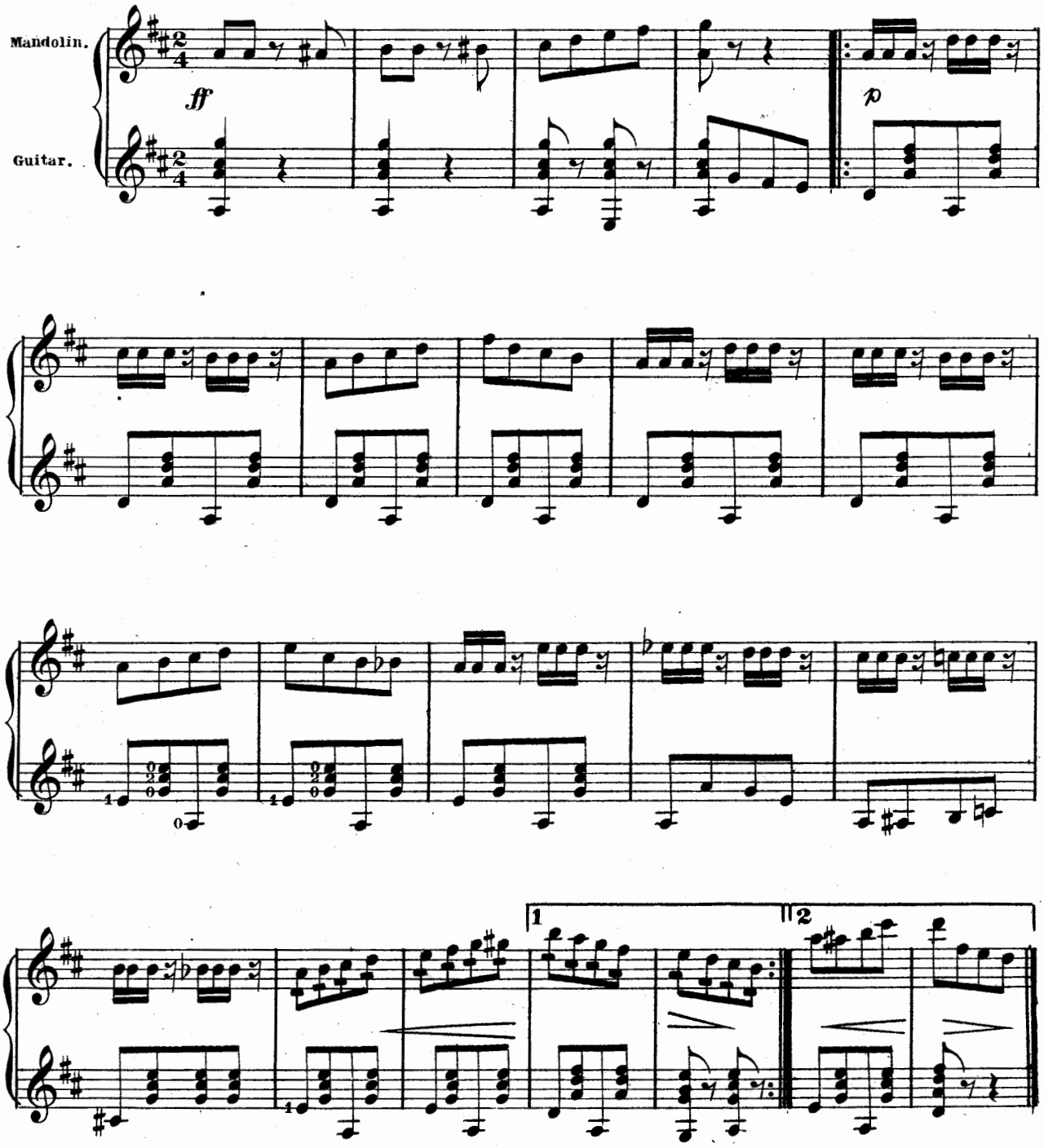
Dedicated to the Bon-Temps Club of Lima Ohio.

BON-TEMPS GALOP.

MANDOLIN AND GUITAR.

By E.H.FREY.

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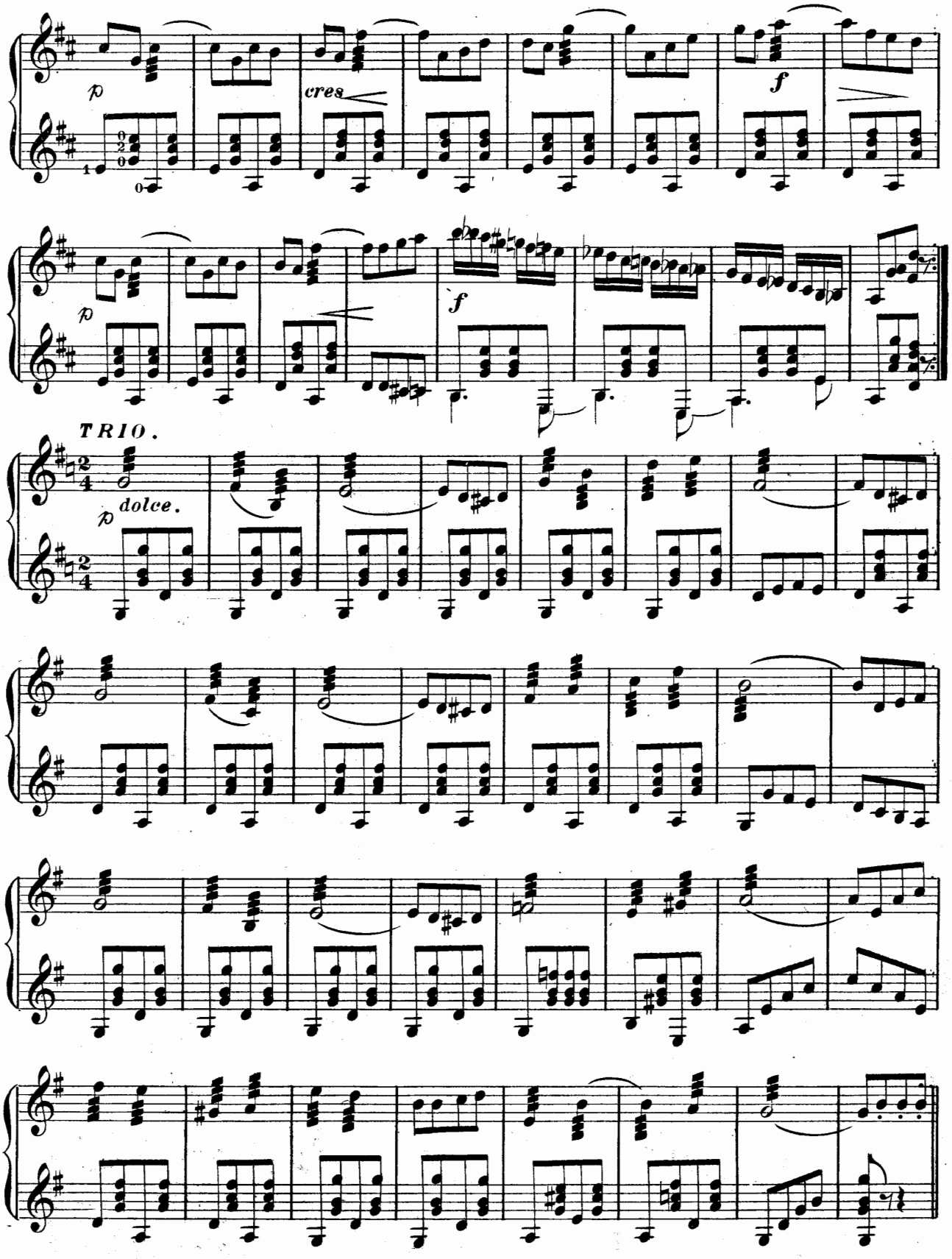
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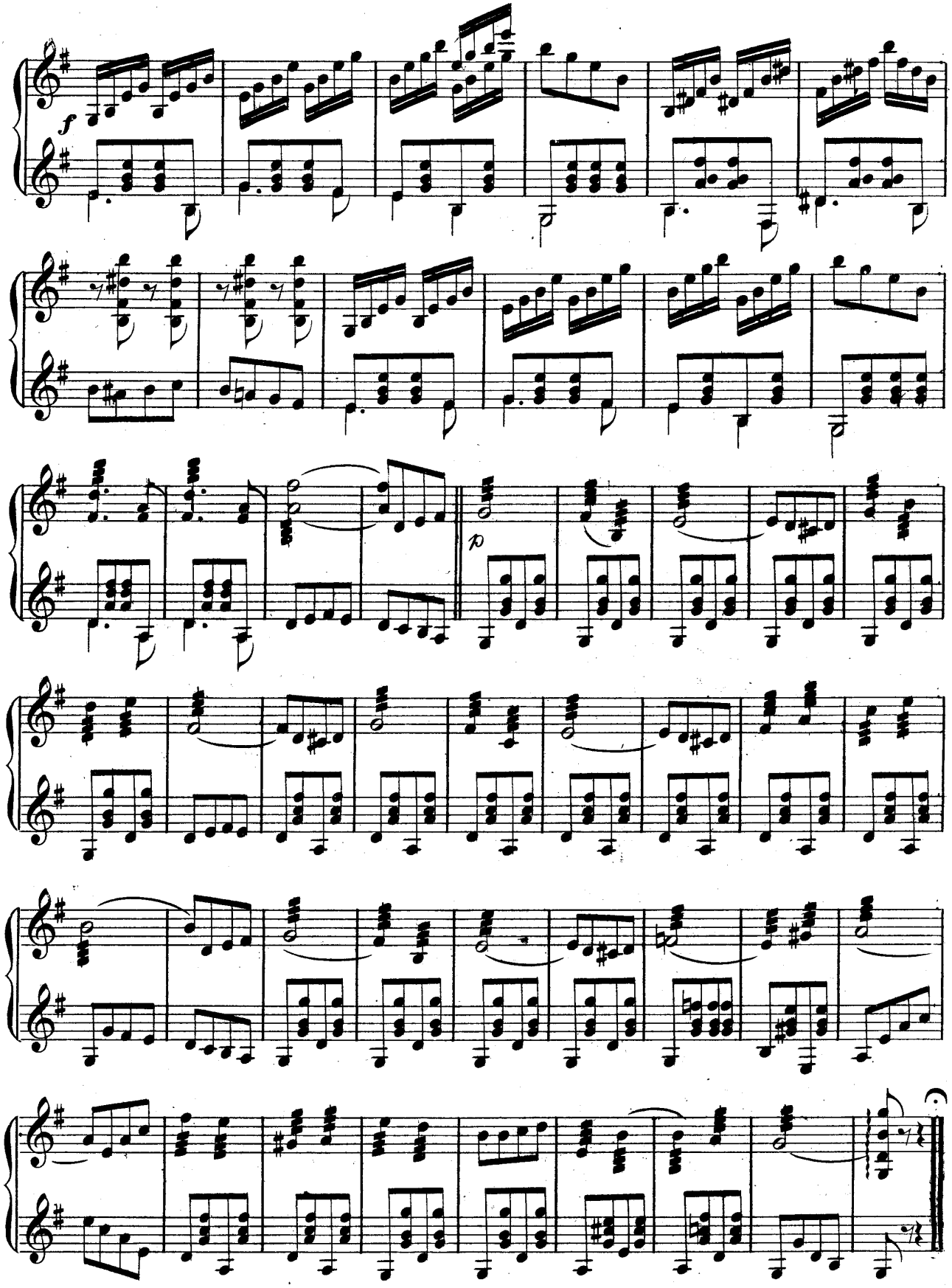
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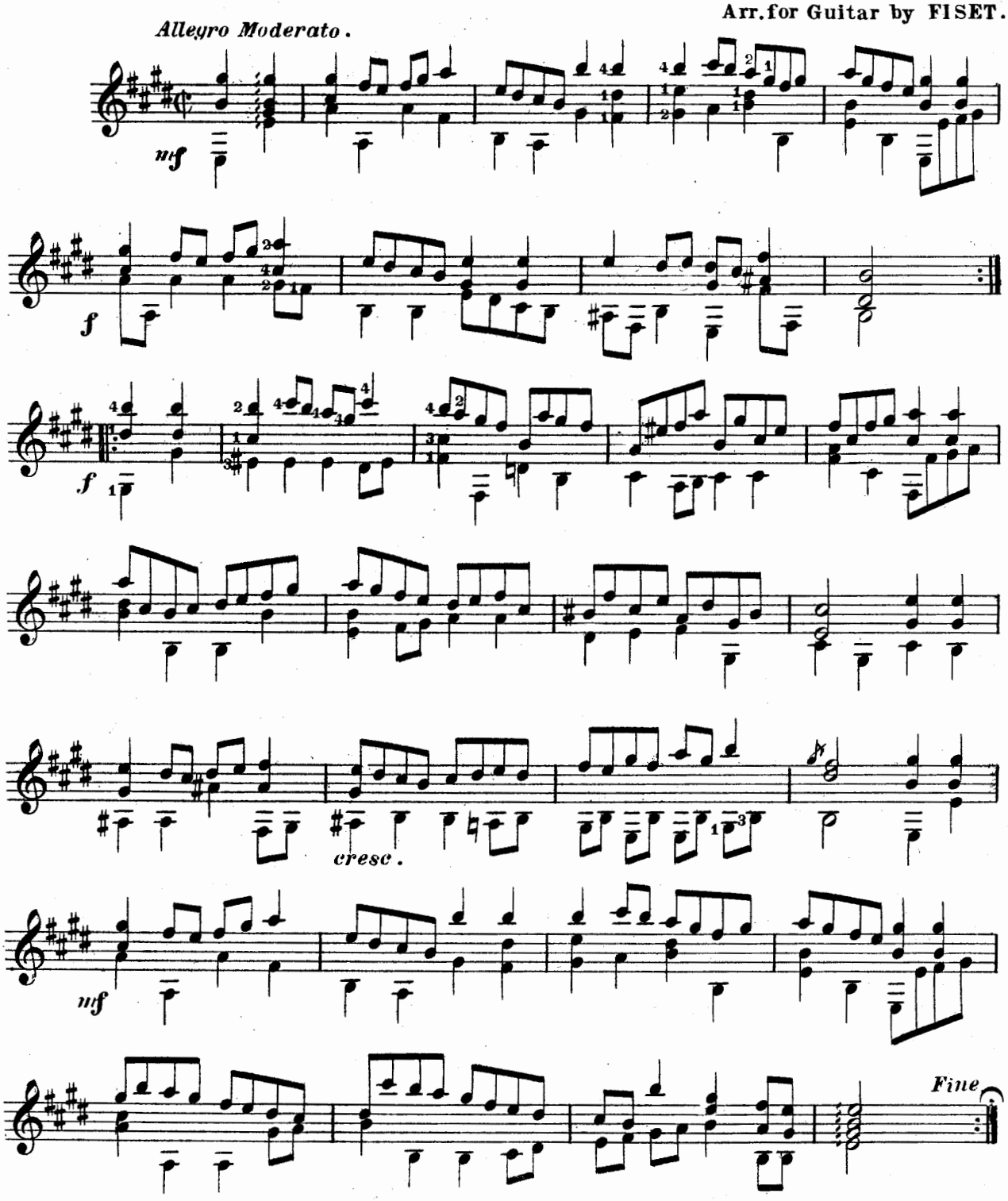
To Mr. J.W.Dugdale of Montreal.

GAVOTTE.

6TH. CELLO SUITE.

BACH.

Arr.for Guitar by FISET.

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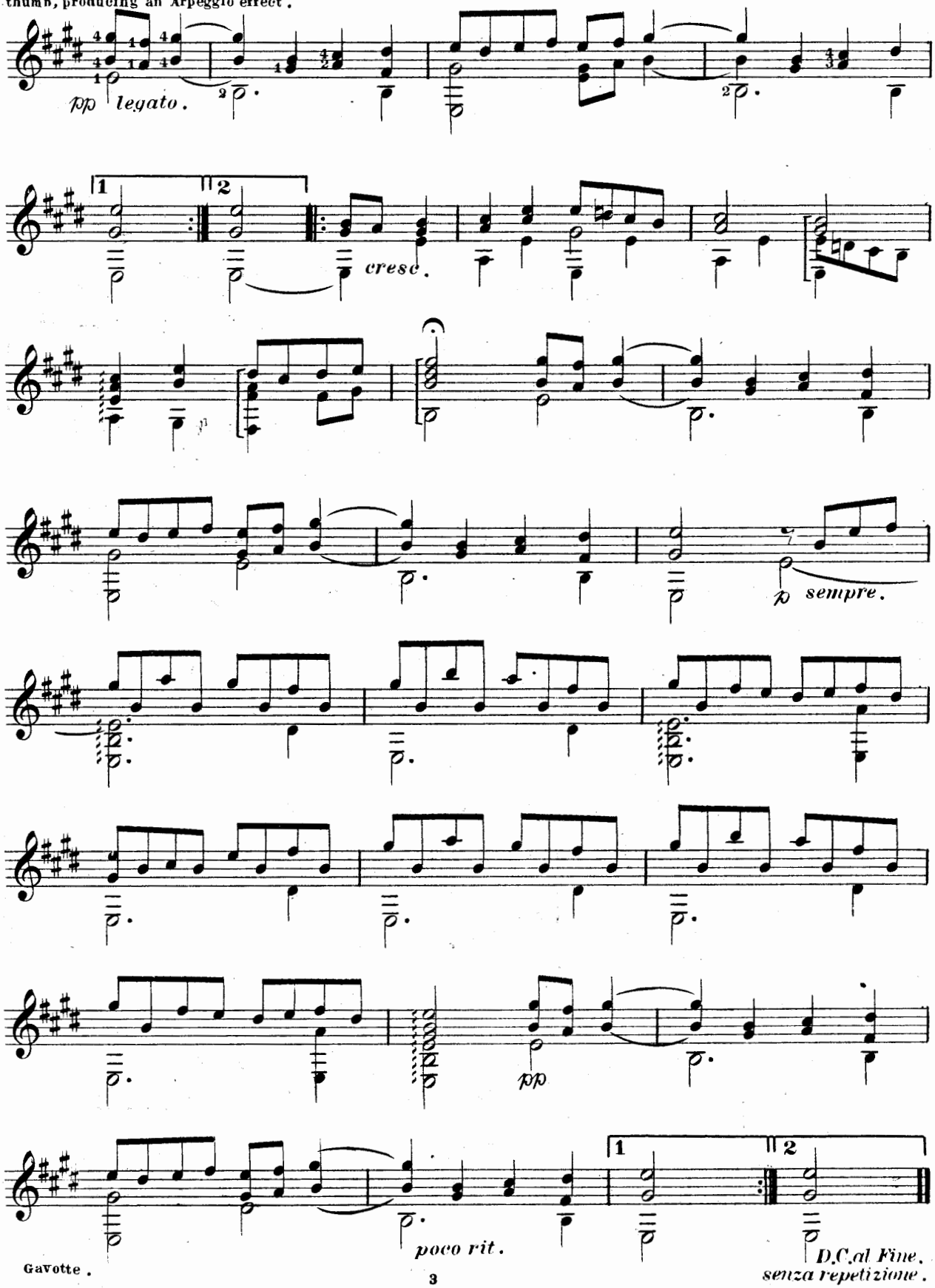
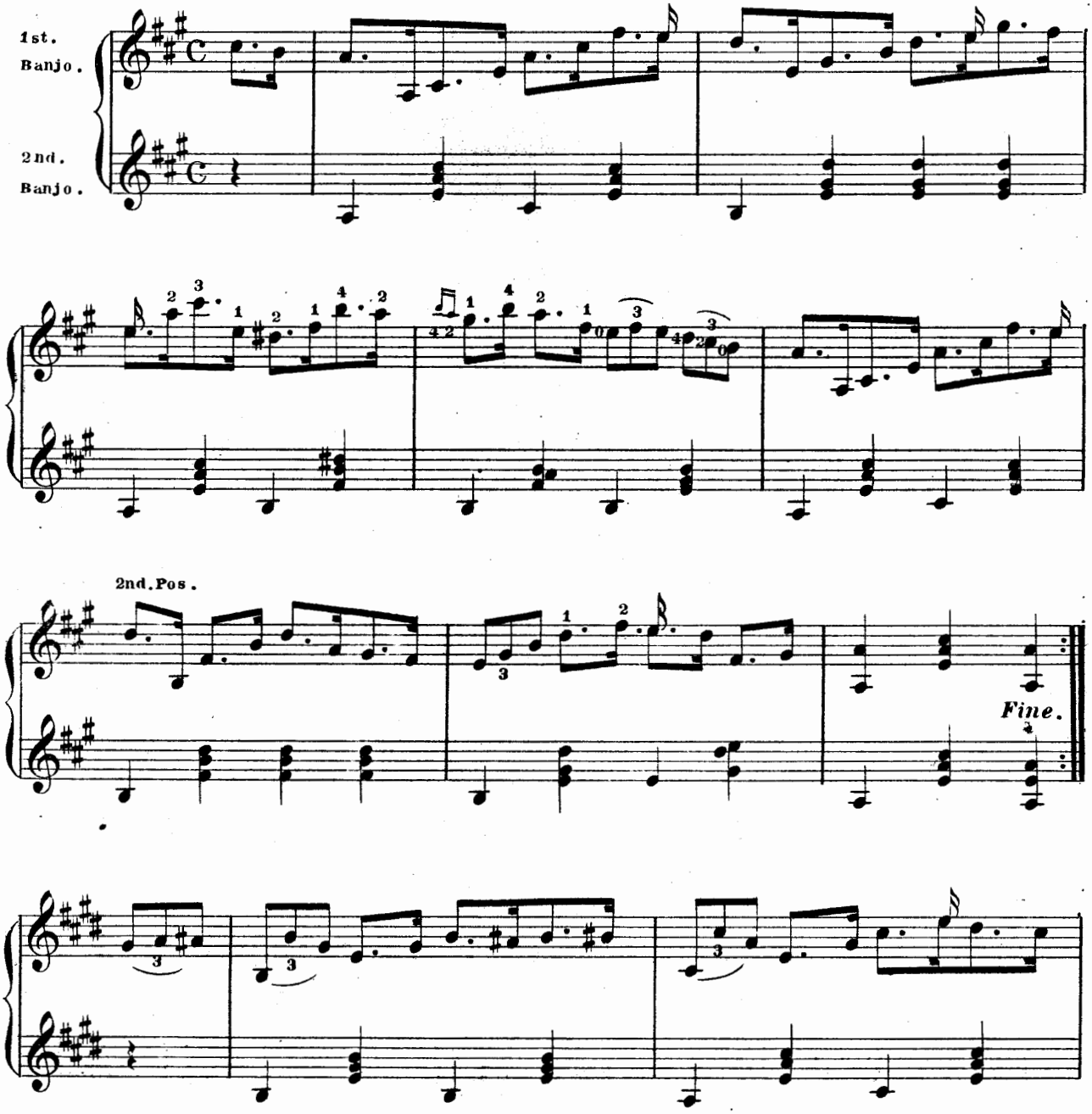
Take notice of the difference between a chord marked with the bracket, thus [and the chord marked thus ⌇ .
A chord with the bracket [before it is "struck", i.e. the thumb playing the bass note and the 1st. finger coming over the treble notes producing the notes simultaneously. A chord with the curve ⌇ before it is generally rolled with the thumb, producing an Arpeggio effect.

Gavotte.

BELMOND CLOG.

FOR TWO BANJOS.

By C.S.PATTY.

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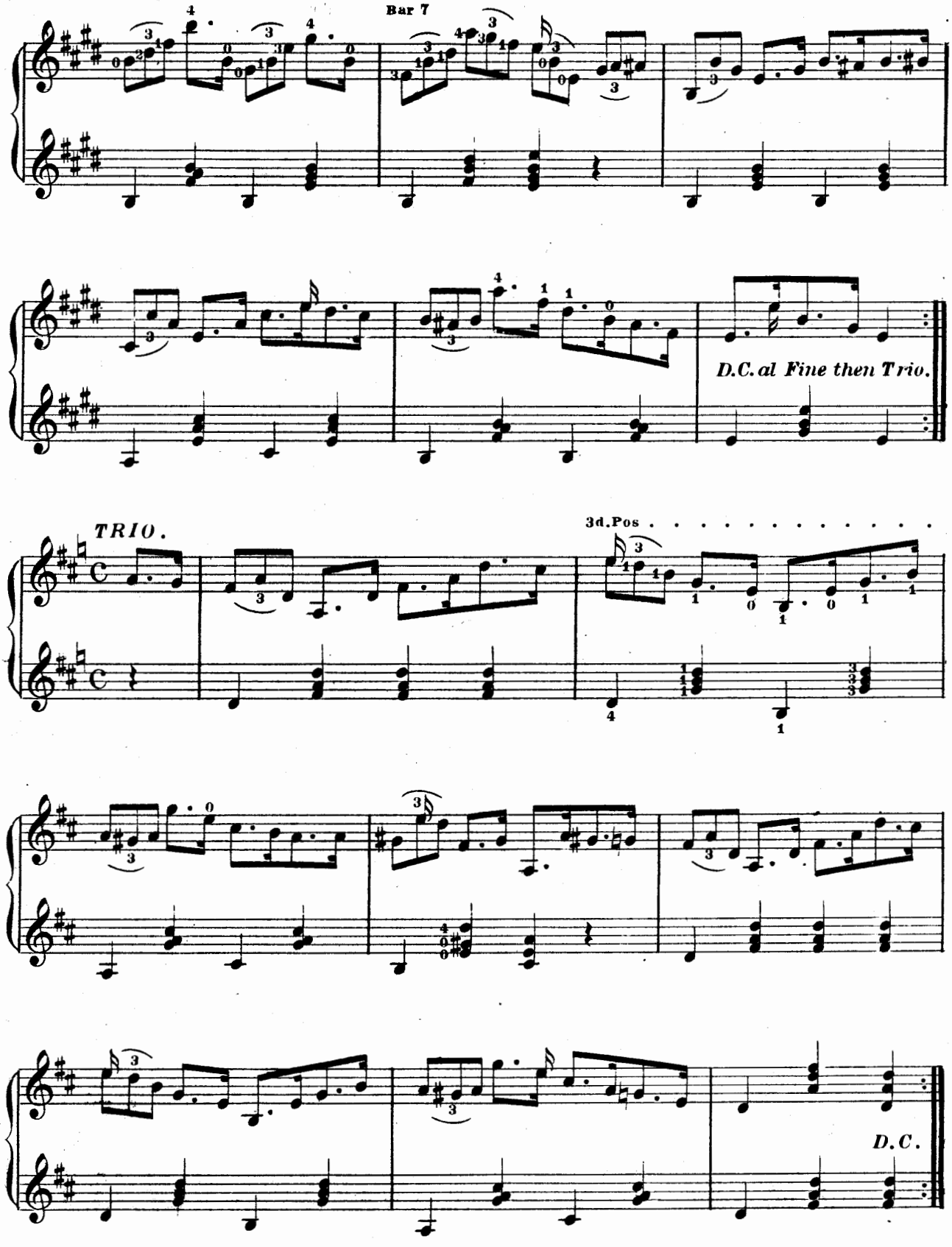

Bar 7
D.C. al Fine then Trio.
TRIO.
3d.Pos
D.C.

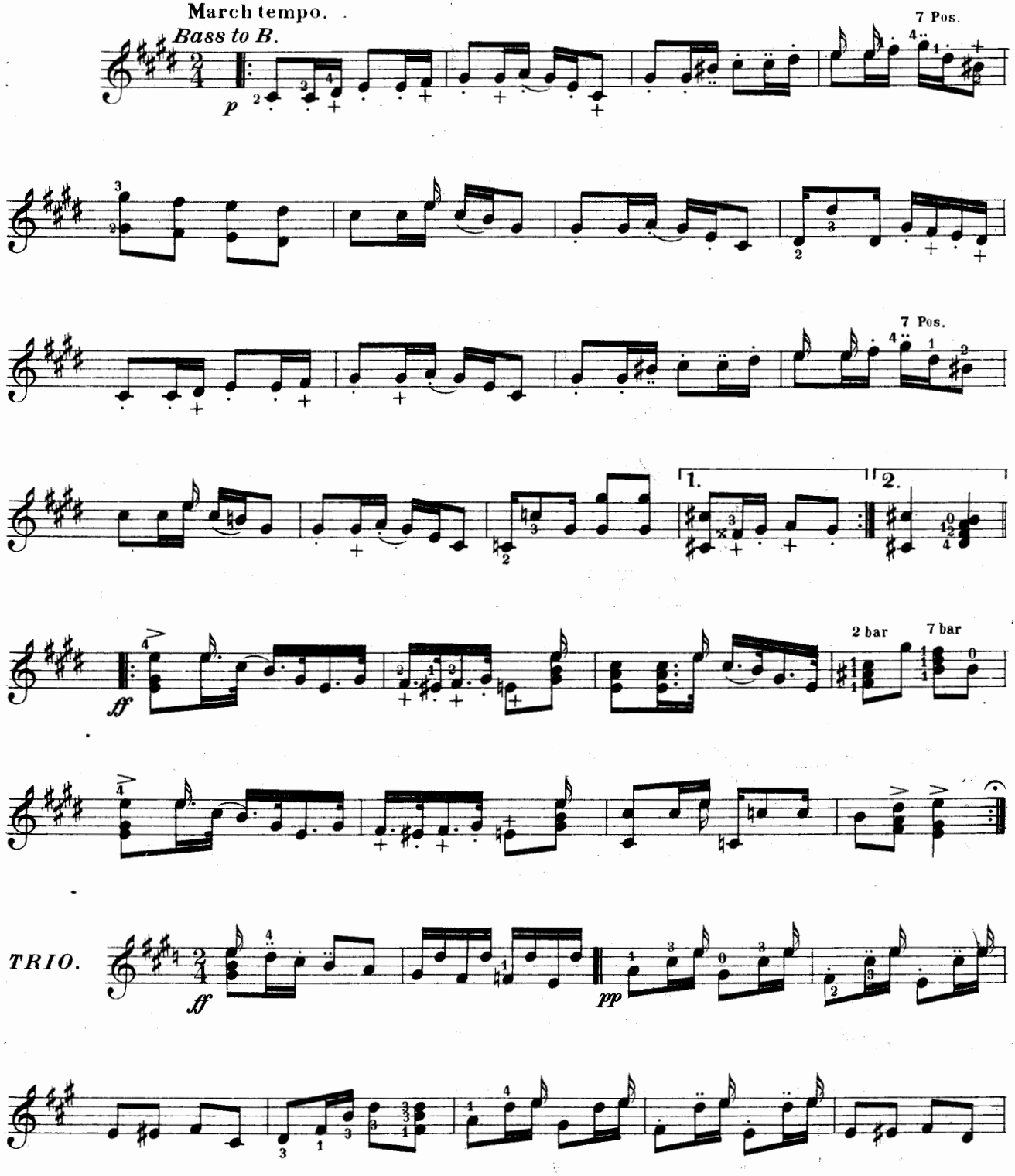
HOE DOWN MARCH

SOLO BANJO.
(play this part on Banjeaurine for Club use.)

"RASTUS' HONEYMOON."

Arranged for Banjo, Mandolin and Guitar Club by PAUL ENO.

Price 7 parts 1.15.
Banjo and Piano. 50c.

J. Lloyd Meacham.

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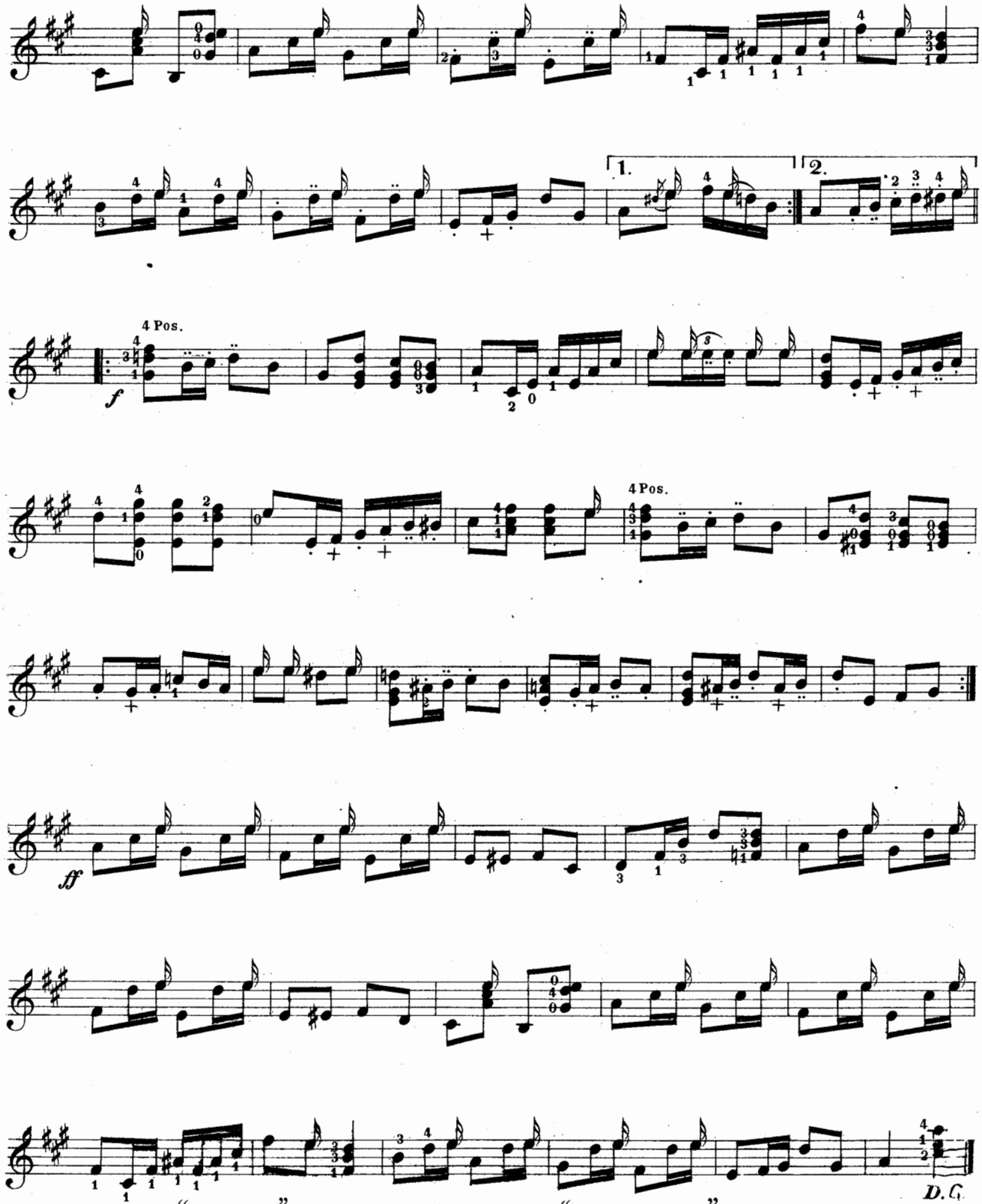

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Piano Acc. 20c.

TWO HITS

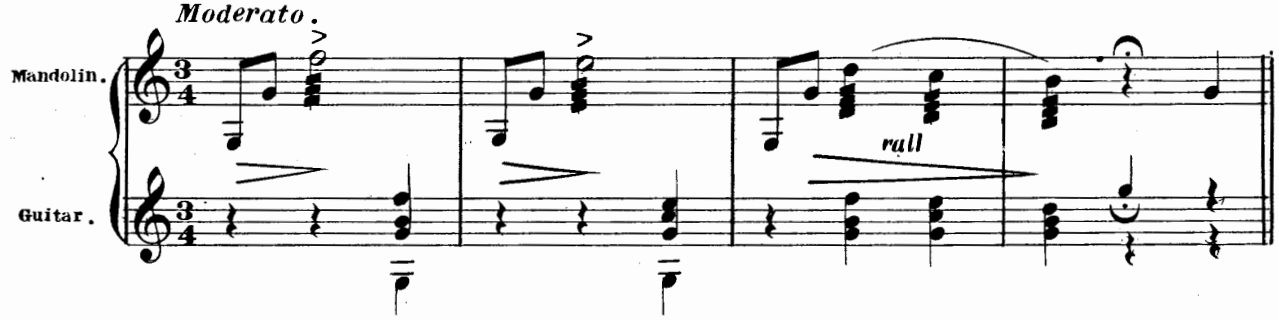
"CUPIDS ARROW" POLKA.
Banjo Solo. 30c.
Piano Acc. 20c.

MABEL MAZURKA.

MANDOLIN AND GUITAR.

By G.PODENZANA.

Introduction.

Moderato.

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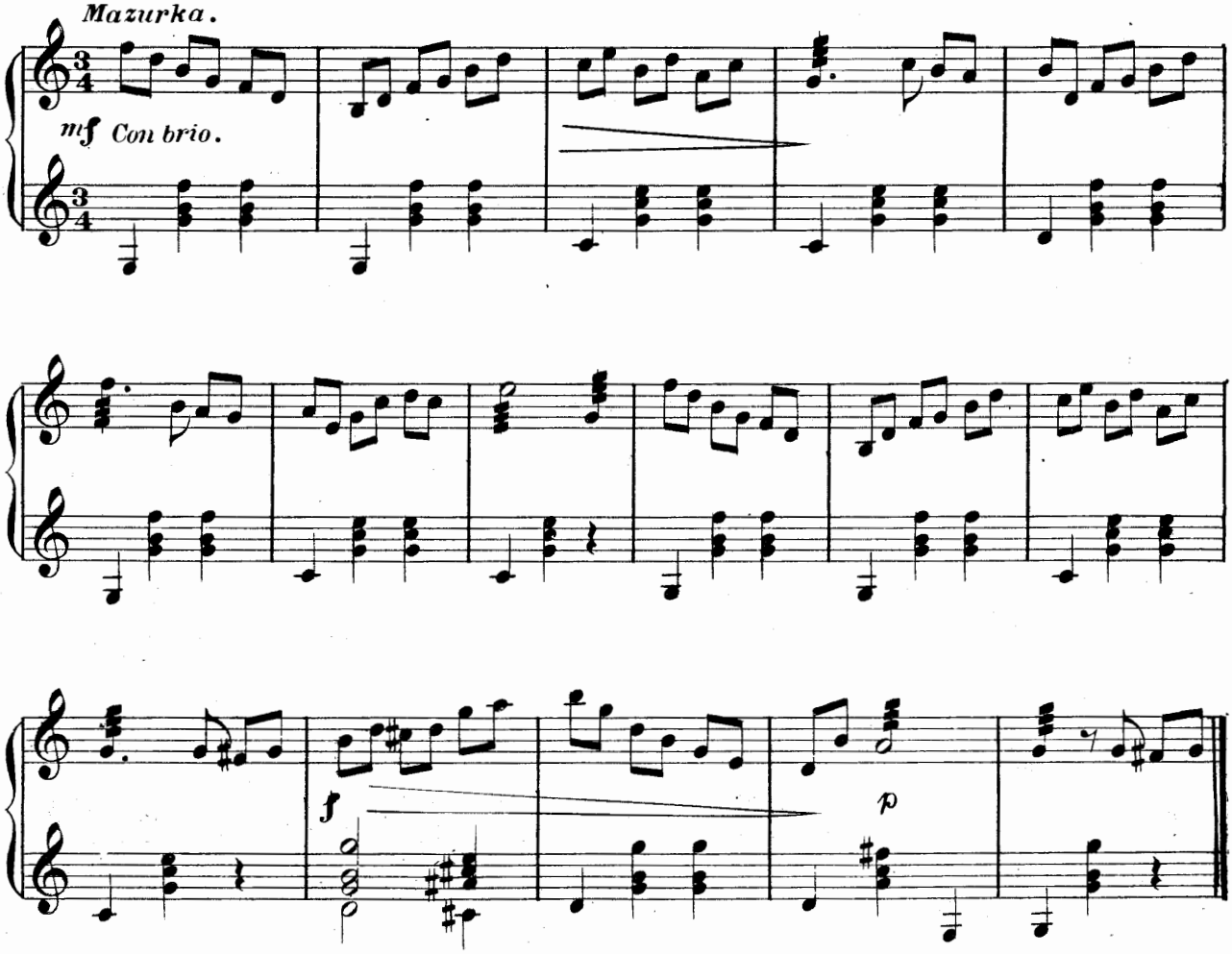
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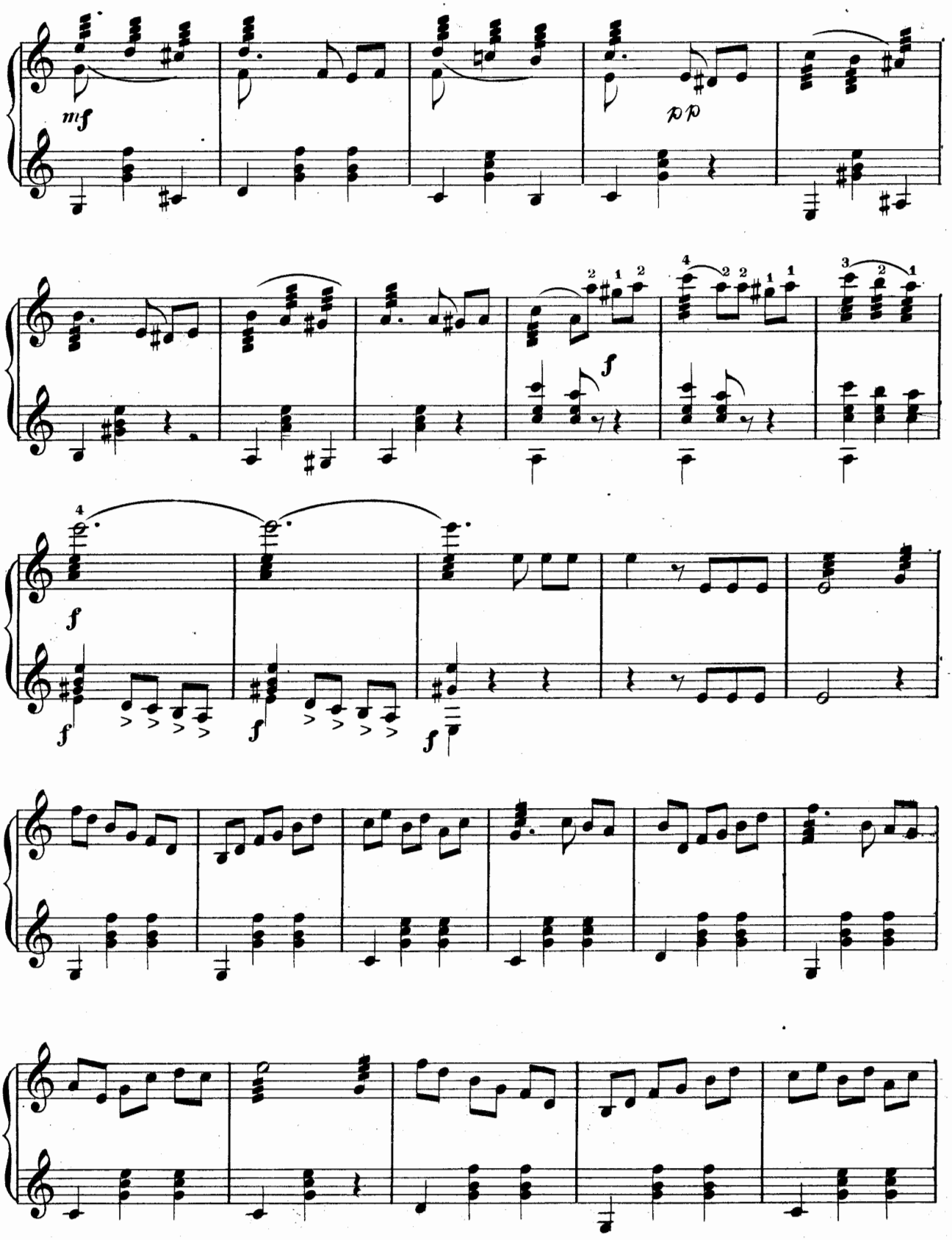
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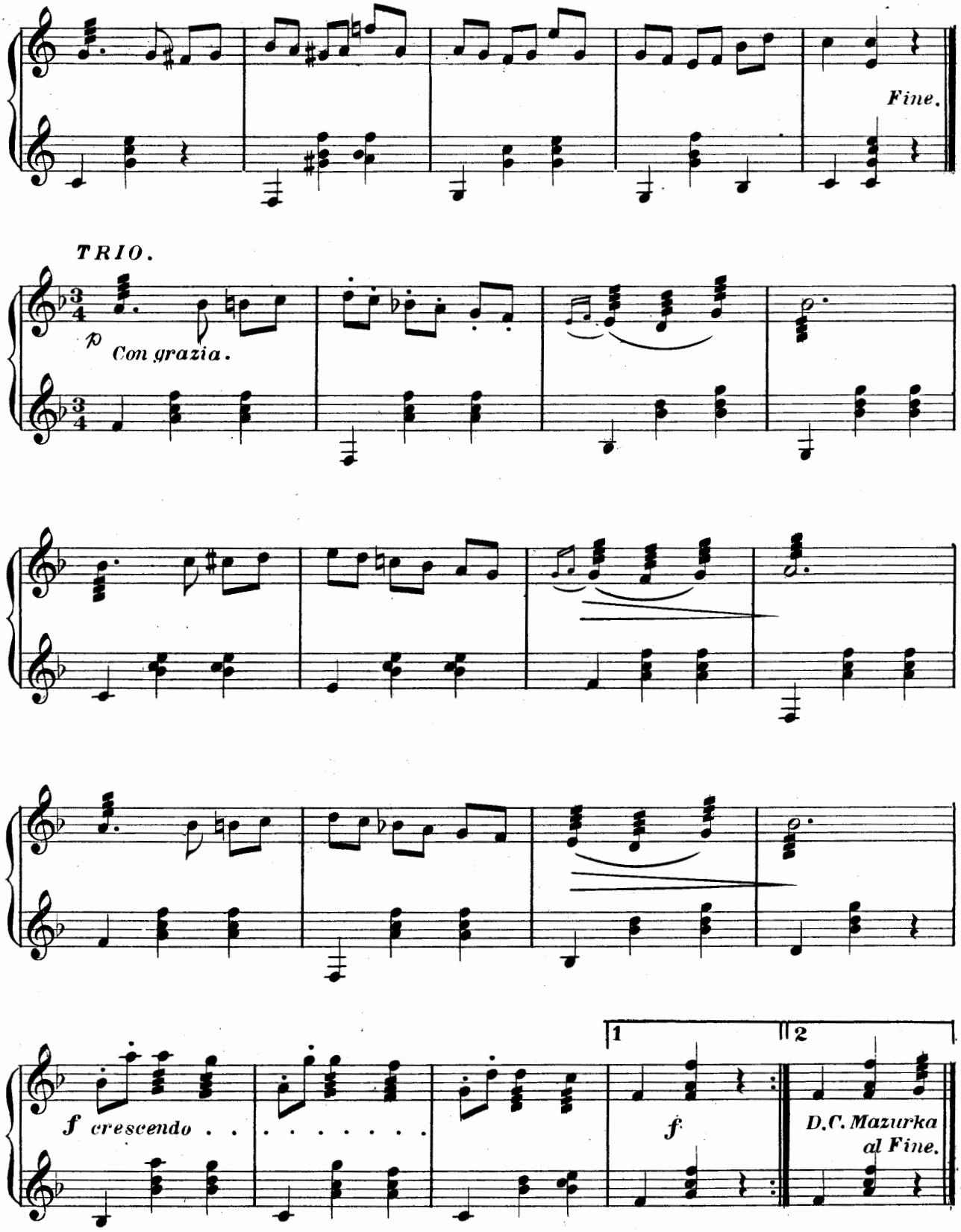
Fine.
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Con grazia.
f crescendo . .
. . . . . .
1
2
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D.C. Mazurka
al Fine.

L. C. RINKER, Hannibal, Mo., writes under date of November 15th, last:—"The last 19½x11 inch 'SPECIAL THOROUGHBRED' you sent me is undoubtedly the finest banjo I ever saw. I played it at a friend's house at Quincy, Ill., a few evenings ago, and it was much admired by all."

JOHN L. DORE, of DORE BROTHERS, 666 Sixth Avenue, New York City, writes under date of November 22d last, from which the following is an extract:—"I feel that I owe you more money on the last banjo you made for me, as it is far ahead of any that I ever played, and my success has been better every place I have played."

C. S. PATTY is now located in Belmond, Ia., teaching the banjo. He speaks in high terms of the STEWART BANJO.

MISS M. F. PORTER, of Newport, R. I., writes under date of November 25th, last:—"I received the SPECIAL THOROUGHBRED BANJO you sent me, also the one for my friend, in fine condition, and to say that I am pleased with them would be using too mild an expression to express my opinion of the instruments. The tone is brilliant and as clear as a bell. In my estimation there is no banjo made that surpasses the SPECIAL THOROUGHBRED for brilliancy of tone and fineness of workmanship. Wishing you success and good health."

MISS MARGERY WILLIAMS, of Philadelphia, a pupil of M. Rudy Heller, has been in England for some time. On November 30th she played the Drexel Institute March, by Armstrong, and Crusaders' Galop, by Glynn, at Will C. Pepper's Banjo Concert, at St. Martin's Town Hall, Charing Cross, W. C.

CLAUD C. ROWDEN, the Chicago teacher, wrote recently that he had been unusually successful in teaching and also in playing, and his concert at Goshen, Ind., was a big success.

MR. H. JOBSON, of Lancashire, England, writes under date of November 20th, last, as follows:—"I have been intending to write to you for some time concerning the banjo I received from you about six months ago. It is a most beautiful instrument and is much admired. Before receiving it I thought the banjo you sent Mrs. Parker, of Wem, the best instrument I had seen, but I think my own is better, now that I have got thoroughly used to it. The change from a dotted fingerboard to a fretted one was rather strange, as was also the 19½-inch neck, after a 17-inch one; but as I said before, I have got thoroughly used to it now and like it much better than the old one."

THE following is an extract from a letter received from C. S. Mattison, the well-known banjo teacher of San Antonio, Tex., under date of November 30th, last:—"The two $50.00 UNIVERSAL FAVORITE BANJOS arrived promptly, and after a severe test gave perfect satisfaction. They are certainly superb instruments, and their tone, in my estimation, has not been equalled by any of the leading makes so far.

"The last instrument you shipped is the admiration of the city in tone and finish. I have the promise of another order for same style and finish in a few weeks, so hope you may have one on hand. The last *Journal* is up to date, and hope you may have the success you deserve in your new venture. Business is improving and I am still in the swim—the fifteenth of my busy life in this city."

OTTO H. ALBRECHT keeps his ad. running right along in this *Journal*.

IT IS AMUSING HOW THEY IMITATE STEWART.

A young fellow in a distant city, some time ago, purchased one of STEWART'S SPECIAL THOROUGHBRED BANJOS, and his letter acknowledging receipt of instrument duly appeared in this *Journal*. Some time thereafter a new letter from the young fellow, headed "An Unsolicited Testimonial," appeared in one of our trade papers, purporting to recommend some other make of banjo as a "world beater." We were not a little amused, however, to learn shortly afterwards that it was the fourth world beater the young man had received from the same banjo concern before he gave this "voluntary testimonial." In the meantime, the most finished banjo player that ever lived, Alfred A. Farland, the first and only *virtuoso* of the banjo, has made his concert tours, covering thousands of miles, and the instrument he plays upon is the 10½-inch rim THOROUGHBRED BANJO, made by S S. Stewart. They steal Stewart's sizes, shapes and in part, *name;* but the musical Stewart *tone* has to be aimed at time and time again, but gotten only *only once in a while.* When you want a tone—a good musical tone—you are only sure to obtain such when you deal with Stewart.

Once in a great while, another banjo maker may strike a good instrument; but through Stewart, working upon philosophical principles, and having been himself a player for many years, the STEWART BANJO has the greatest number of adherents and admirers, and is used by the largest number of advanced performers. The new firm of Stewart & Bauer, at 1016 Chestnut Street, will handle more fine STEWART BANJOS than have ever been sold before. For banjos, mandolins and guitars, no mistake can be made in dealing with Stewart & Bauer. Years ago the STEWART BANJO was introduced through this country by the most wonderful colored player, who possessed a world-wide reputation—*Horace Weston.* He was the marvellous performer of his time, and "swore by the STEWART." To-day, A. A. Farland, the great artist, uses the STEWART BANJO, and his likeness and colored portrait may be had upon application—taken with his STEWART BANJO. In fact, the way in which this style of banjo became known as the "SPECIAL THOROUGHBRED," is because it was first made specially for Farland, after he had made his successful appearance at the Academy of Music, in January, 1893, before a big audience. Other makers have adopted Stewart's terms, and to a degree copied some of his names—*Special* this and *special* that—but with *little reason or common sense.* As times improve, the demand for STEWART BANJOS and BAUER MANDOLINS AND GUITARS must grow and spread out—must *improve as the musical intelligence of the people expands.*

Goldsmith is reported to have said: "In proportion as society refines, new books must become more necessary."

This is indeed true; but what would we be doing to-day with the banjo depending upon such rubbish as "Phil Rice's Banjo Instructor," "Old Joe Sweeney's Banjo Guide," or "Winner's Banjo Tutor?"

The old style rubbish was good enough in its way; but would not meet the requirements of the musician and banjo student of this generation.

What the intelligent man needs to-day is "Farland's National School for the Banjo," "Stewart's American Banjo School," "Gregory's Practical Fingering for the Banjo," "Lee's Eclectic School," "Stewart's 'The Banjo,'" "Armstrong's Banjo Orchestra Music and Divided Accompaniment."

It is indeed true that with the refining of society, even in the musical line, comes the demand for a better grade of books. Get them at Stewart & Bauer's, No. 1016 Chestnut Street, second floor.

CHIC KEHOE, connected with the Columbia Theatre, of Minneapolis, Minn, in writing for a copy of the *Banjo and Guitar Journal*, under date of December 4th, last, says:—"The atmosphere up this way, at this time of year, is cold and dry, and gives the always excellent tone of the STEWART BANJOS and a particularly crisp, sweet and extra mellow quality, that to a sensitive musical ear is particularly pleasing and satisfactory. A desirable condition that, so far as my experience goes, can only be found by the use of the only real musical banjo—the STEWART.

MASTER WILLIE BOWEN, of Newark, N. J., writes under date of December 4th:—"I am so pleased with the THOROUGHBRED BANJO I have of your make, that I intend getting another. My brother Lester has three of your banjos—CHAMPION, No. 3, PONY, and BANJEAURINE—and I have one; but we can't seem to get enough of them." What follows is a newspaper clipping sent us by Master Bowen, showing him to be a great player:—

"Master Willie Bowen, a Newark boy, whose performance on the banjo is of the kind described as phenomenal, entertained the New York Stock Exchange the other day with his playing at long distance. Willie was taken to Sag Harbor, Long Island, by Mart King, who gave an entertainment there on Monday night. One of the sojourners in that quaint village, who heard the Newark boy's wonderful playing, remarked on the following day that he had a friend in the New York Stock Exchange who was a great lover of good music and he prevailed upon Master Willie to give a musical treat to the man in New York. Telegraphic communication between Sag Harbor and New York was arranged, and the man at the Stock Exchange was called to the 'phone. He went into ecstacies over the playing and soon had a lot of the members of the Exchange gathered round the 'phone listening The other brokers seeing the group eagerly attentive, wondered what the message could be that kept them in such spellbound silence. They suspected that a quiet tip was being given, and did not learn the truth until the long-distance concert was at an end."

MISS FANNIE L. HEINLINE, of Easton, Pa., writes under date of December 8th, last, as follows:—"After giving the 10½-inch rim 'SPECIAL THOROUGHBRED' a fair trial, I can say it exceeds my expectations. The tones of it are fine. We thought we had all in our orchestra banjo, but we find the tones of of the SPECIAL a finer quality, and it is more adapted to the use of ladies. With thanks for your kindness, and wishing you success."

THE following is from C. S. DE LANO, the well-known banjo, guitar and mandolin teacher, of Los Angeles, Cal., under date of December 2d, last:—"The 'SPECIAL THOROUGHBRED' BANJO came in fine condition this A. M. It is by far the best instrument you have sent me; the tone is magnificent."

P. S. WITBECK, of Alplaus, N. Y., writes under date of December 9th, last:—"The 'SPECIAL THOROUGHBRED' is all right. The more I play it the better I like it; it is not out of sight, but is *in sight* the most of the time."

C. S. PATTY prints an excellently written article on the banjo in this issue; it is well worth reading.

W. J. WYLIE, Avon, Hopkins county, Ill., writing under date of December 5th, says:—"Enclosed please find stamps for mailing a copy of your book, 'The Banjo,' as per the N. Y. *Clipper* ad. Have used one of your banjeaurines for three years, and am better pleased with it every day. My partner has one, made by a concern in Iowa, for which he paid $20.00 more than I did for mine, and the only good thing about it is the handle. *Nuff ced.*"

(From the *Banjo, Mandolin and Guitar News*, for December.)

Miss Margery Williams, who has just arrived in England from Philadelphia, U. S. A., is introduced to us by Mr. S. S. Stewart, the celebrated American banjo manufacturer This lady is an excellent performer and does her teacher, Mr. Rudy Heller, the composer of "Dreams of Darkieland" and "Bohemian Galop," great credit. Her manipulation is, in fact, little short of marvellous.

A. A. FARLAND played in the Y. M. C. A. Auditorium, in Oakland, Cal., on the evening of December 10th, in connection with Professor Charles F. Graber's Banjo, Mandolin and Guitar Orchestra. Farland has been doing very much for the banjo in his travels.

A Great Instrument—The marvellous sounding S. S. STEWART THOROUGHBRED BANJO.

GEO. CARR, of Scranton, Pa., writes under date of December 13th, last:—"I have a better club now than I have ever been able to get together before; they are all my pupils, and I have less trouble leading them, than I otherwise would have, as I have no bad habits to break. Every player in our club uses your make of banjos and BAUER GUITARS. They can all play solo work, and have done so many a time with success."

AN acquaintance in a near by city favors us with a concert programme that is *unique* so far as overtaxation in advertising is concerned. First, we have "Overture" as No. 1; then between this and the second number, we read, "Genuine S. S. STEWART BANJO, $12.00, worth $17.00." Then, between items four and five we read, "Mandolin, 19 rib, pearl inlaid, $15.00, worth $23.00." Between concert numbers and in other places, we read such items as follows:—"Ivory edge, maple guitar, $7.00;" "Mandolin, 17 ribs, inlaid guard plate, $11.00, worth $15.00;" "Special banjo, 25 brackets, $4.50, worth $6.00;" "Mandolins, worth $3.50, price, $2.25."

These ads. are all very unique, but it is a pity that humanity has gotten into such a habit of lying. Better for the dealer would it have been had he said, "Genuine STEWART BANJO, $12.00, worth $12.00;" "Celluloid edge, maple guitar, $7.90, worth $7 92;" or "Mandolins for $2.25, worth $2.12." He who expects to remain long in business should strive to speak the truth.

The Reveille is a new paper lately issued in San Francisco, Cal., devoted to the interests of the banjo, mandolin and guitar. It is edited and published by C. H. French, 145 Phelan building. We wish the new venture success.

J. C. DODGE, of Detroit, Michigan, writes under date of December 12th, last:—"Returning from a trip East, I found the banjo had arrived safely, and as I now have the hoop down enough to use for ordinary playing, I am justified in saying that it is perfectly satisfactory. I am more than pleased with the result, and I greatly appreciate the evident pains taken to give exactly the points requested. The reading matter I will endeavor to distribute amongst my friends with the hope that it may contribute to your success."

GEO. E. BOND, of Newark, N. J., under date of December 11th, says:—"I purchased one of your banjos in the year 1892, and have always been pleased with it. I have a few friends who have used your banjos three or four years, and they say the instruments have proven perfectly satisfactory in all respects.

The following is an extract from a letter received from MR. JOHN DODGE, of Corning. N. Y., under date of December 15th, last: "I have two STEWART BANJOS now, and they are very satisfactory; they seem to improve with age, and are well made and well cared for. I am pleased to note your health is improving.

The following is an extract from a letter received from J. P. DILLON, of Manistee, Mich., under date of December 15th, last: "My THOROUGHBRED BANJO, No. 8839, purchased of you in January, 1891, is, to say the least, far superior in tone and carrying power than it was when first received. It is like a good wife—the older they get, the better they are."

EDWARD HENDERSON, formerly of New Orleans, La., now of Pittsburg, Pa., is so much interested in the STEWART BANJO, especially the STEWART BANJO-BANJEAURINE, that he has lately had a new banjeaurine made by Stewart, with a THOROUGHBRED rim on it. Mr. Henderson presents the following letter from Farland:

NEW ORLEANS, LA., Nov. 13, 1894.

TO BANJO STUDENTS:

I can recommend Edward J. Henderson, of this city to all who desire first-class instruction in banjo playing. He is familiar with my system of fingering; and is fully competent to teach the banjo thoroughly, according to my method, as set forth in "National School for the Banjo."

ALFRED A. FARLAND.

MASTER WILLIE BOWEN, the clever boy banjoist, Newark, N. J., in a letter received December 20th, last, says: "It is useless for me to try and tell you what I think of the THOROUGHBRED BANJO I possess as I can scarcely find words to express the satisfaction the instrument has given me. It always has that wonderful volume of tone, which I cannot get out of any other make."

C. P. FETTERER, E. LANDBORG and F. GERMAIN, of Davenport, Iowa, have a trio of two STEWART BANJOS and guitar, and were kind enough to favor the publisher of the *Journal* with a fine photograph of the trio recently. We should be glad to see them add a banjeaurine or two, and then lay in a small stock of music for banjo clubs. We wish them success.

A. M. WATSON, of Pittsburg, Penna., writing under date of January 4th, says: "I would like to tell you how my banjo turned out: I tell you that I think my banjo is better in tone, and shows up all right. I played it at a concert; and my friends thought they never heard a better banjo than mine. The case you sent me is all right—it makes my banjo look good.

W. E. TEMLETT, the London banjo maker, writing under date of December 24, says: "Last number of the *Journal* is to hand, and I consider it worth six times the price, for the music alone. Paul Eno's valse is very fine. Will you keep a standing order for me for your music, and send along copies of all you publish, with piano, as you get them out, also band parts?"

There is no banjo made to equal, in any manner, the S. S. Stewart. It is largely copied and imitated, but the genuine Stewart is beyond imitation.

G. L. LANSING, of Boston, who has used the STEWART BANJOS and BANJEAURINES for a number of years, and who was among the first to introduce the STEWART BANJEAURINES in club work, still favors them as of yore. He advertises his new music in this issue of the *Journal*. Mr. Lansing recently arranged "The Little Corporal March," by Elinore C. Barnett, for banjo, which has been published by L. H. Ross.

FRANK S. MORROW, the Harrisburg teacher, was in town recently. He tells us that he is arranging several concerts for A. A. Farland, taking in Lebanon, Lock Haven, Harrisburg and Tyrone. This will be the fourth time Mr. Farland has appeared in Harrisburg. Mr. Morrow played his club at the New Year's entertainment, in Y. M. C. A. Hall, Harrisburg. The music was first class.

IN ANOTHER DEPARTMENT of this *Journal*, the publisher has had occasion to mention the well-known master of the banjo, Horace Weston, with whom the STEWART BANJOS were prime favorites, and upon page 37 of our *Price-List and Catalogue* of STEWART INSTRUMENTS, will the portrait of this great player, and his STEWART BANJO, be found.

Horace departed this life in New York City, in May, 1890, and an account of him may be found in book, "The Banjo," by Stewart; on page 116, price 25 cents.

In looking over some of our old files of papers lately, in moving to new factory, we ran across some old numbers of the *Journal*, as far back as 1883, and thought it would not be out of place to give space to the following letter here:—it may be of interest to many who have undertaken the banjo at a later date.

PHILADELPHIA, September 28, 1882.

MR. S. S. STEWART,

Dear Friend:—You are the only man who is perfectly familiar with my system of banjo playing, and I think it would be well for you to publish a work on the banjo, using my name for the same. You have already got the best books and music in the world, and I have imparted my ideas to no one but you, as I want you always to be on top of the heap. I bought you a handsome gold-mounted cane in 'Frisco, but as is my usual luck, some thief got away with it. I was very sorry, but it cannot be helped.

Yours, etc.,

HORACE WESTON.

GEO. W. GREGORY, of New York City, is a perfect master of the banjo, guitar and mandolin. He is the author of "Practical Fingering for the Banjo," a splendid work, published by Stewart, at 60 cents. Those who desire lessons, should go to Gregory, at No. 44 W. 30th Street.

CLINTON JORDAN, Boston, Mass., in renewing his subscription to the *Journal*, writes as follows:—"My *Journal* arrived yesterday, and it is, as usual, the best musical paper on earth. I wish you and your partner all success in the new venture. I have had two calls from my old friend and companion, F. Wilbur Hill, and his playing is way up to the standard. My SPECIAL THOROUGHBRED is just as good, if not better, than ever before. I hope to be able to place some orders with you during the coming season. I have all the pupils I can handle at present. Mr. Hill has gotten out an elegant new piece of music, but the ordinary player will have to do a little extra work before he can do anything with it. Please find fifty cents for my renewal of the *Journal*."

W. J. STENT, of Sydney, N. S. W., Australia, was in the midst of the hot season when he wrote last, but the outlook is good, and the banjo business on the increase, all things considered.

MISS BESSIE CAMPBELL, pupil of W. J. Stent of Australia, has ordered one of Stewart's THOROUGHBRED BANJOS, and there is no doubt but that the banjo interests are on the improve out that way.

BERT S. HOUSE, of Watertown, N. Y., writes under date of December 26th, last, as follows:—"The banjo came to hand Thursday night. It speaks for itself. After a complete examination, 'I can't find a hole in it.' I tried it the same evening at a club rehearsal, just as it came out of the box, and even then it surprised everybody.

"I have three people on the strings now for new instruments, and I am very sure I can sell them two STUDENTS' and one TWENTIETH CENTURY.

"I have three clubs under my direction, one of them, the Imperial Banjo, Guitar and Mandolin Club, being named after the IMPERIAL BANJEAURINE, which I use. As fast as possible, I shall weed out the nondescripts, and replace them with Stewart's."

E. DEWITT CLINTON JORDAN, banjo teacher, of Boston, Mass., writes under date of December 29th, last:—"I thought I would give the AMERICAN PRINCESS BANJO a good trial before writing to you.

"The banjo has a genuine Stewart tone, and I am much pleased with it. It is a much handsomer instrument than I expected.

"I thank you for your kindness in sending so promptly, as I realize that you must have been busy during Christmas week. With best wishes for your success, and believe me your friend."

WILLIAM A. HUNTLEY

Mr. Huntley has been for a long time established in his banjo studio, at 114 Broad Street, Providence, R. I., where he is still to be found.

Mr. Huntley is one of the finest players and vocalists in the country, and we do not forget that he was the one who originally introduced the STEWART BANJEAURINE, when S. S. Stewart first devised the same, and before it was taken up by George L. Lansing, E. M. Hall, John H. Lee, T. J. Armstrong and others.

Huntley and Lee, with the STEWART BANJEAURINE and SIX STRING BANJO, made a big musical success before the late well-known artist on the banjo, Alfred A. Farland, was introduced to the musical public.

In the meantime Farland is travelling in the West, playing first-class concert engagements, with his STEWART THOROUGHBRED BANJO, and the banjo, guitar and mandolin interests are being looked after on all sides. There is not much room for doubt that the banjo club and the banjeaurine was originally devised by S. S. Stewart, and that Stewart's device or invention was largely pirated. The "bass banjo," the 'cello of the club, has also been largely pirated, but "such is life."

THOMAS J. ARMSTRONG

T. J. Armstrong is now located at his mother's residence No. 1212 South Sixth Street, having given up his late studio on Chestnut Street, for a time, at least, on account of the difficulty he experienced with his eye-sight. Mr. Armstrong is one of the most finished writers and arrangers for banjo clubs and for the banjo and piano, and therefore the address hereunto attached may prove very useful to our readers.

D. A. CURTIN, writing from Pittsfield, Mass, under date of December 31st, says:—"I am having great call for solo work and my first season teaching is very successful, so far. I have nearly as many pupils as I can handle now, and in a few weeks will have every hour filled, so that I am satisfied with my beginning. I've refused several who thought I should teach for 50 cents a lesson until I am established; but I guess *nit*. It's 75 cents, with me, or nothing. No *mark downs for holiday trade*.

"I wish you a happy and prosperous New Year, and hope for the greatest possible advancement of the STEWART for 1898."

PAUL ENO is very busy with his many banjo clubs, and Philadelphia has some great organizations. STEWART'S BANJOS are the favorites here, as in most parts of the world. The BAUER GUITARS and MANDOLINS are coming right up front.

THE P. R. R. Y. M. C. A. BANJO, MANDOLIN AND GUITAR CLUB was organized October, 1896. Last September the Club was reorganized, with Harry Y. Darnell, President, Jno. B. Mann, Manager, and Paul Eno, Instructor. The Powelton Banjo Club merged its membership into the former, making the Club one of the largest organizations of its kind in the city. The membership now numbers twenty four players.

On February 8th, the Club will hold a musical and literary entertainment in the P. R. R. Y. M. C. A. Auditorium, 41st and Westminster Avenue. Under the excellent instruction of Prof. Eno, we may expect a good entertainment from the boys, and judging from their first concert given last year, there can be no doubt but what the outside talent will be up to date.

Wednesday is their rehearsal night, and, since beginning the season, the average attendance has been very large. The members are taking unusual interest, and from present indications, their concert will be the feature of the entertainments given at the Y. M. C. A. The instrumentation is as follows: 10 banjeaurines, 2 first banjos, 3 second banjos, 1 bass banjo, 5 guitars, 1 piccolo and 2 mandolins.

The Club made its first appearance in the Y. M. C. A. building on New Year's Day, and certainly scored a big hit, playing such selections as "Raymonde Overture," Moszkowski's, "Spanish Dance," "Reign of Love Waltzes," "Rastus Honeymoon," etc.

C. S. DELANO, of Los Angeles, Cal., had Farland with him for several days, during December last. He says Farland is without doubt, the greatest player on the banjo, and a first-class fellow as well.

LOS ANGELES PROGRAM.

Alfred A. Farland, assisted by C. S. DeLano's Guitar and Mandolin Club, Miss Maude Willis, Recitationist and Katherine Beach, Accompaniste. Y. M. C. A. Hall, Tuesday Eve., Dec. 21. Part I.—March Ideal, Siegel, C. S. DeLano's Guitar and Mandolin Club. "The Swan Song," Brooks, Maud Willis. a. Overture, "Italian in Algiers," Rossini; b. Cradle Song, Hauser; c. Elfentanz, Popper, Alfred A. Farland. a. Miserere, "Il Trovatore," Verdi; b. Memoirs of Spain, Ernst, Guitar Club. a. Valse, Op. 69, No. 1, Chopin; b. Tarantelle, Popper, Alfred A. Farland. Part II.—"Tiger Lilies Race," Fiske, Maude Willis. Grand Concert Galop, DeLano, C S. DeLano. a. Sonata Pathetique (Adagio), Beethoven; b. Cavatina, Raff, Mandolins and Guitars. a. Dance of the Sylphs, Hesselberg; b. La Paloma, Yradier; c. Allegro Molto Vivace, from Concerto Op. 64, Mendelssohn, Alfred A. Farland. Club Members:—Mr. and Mrs. F. S. Gerrish, Mr. and Mrs. C. S. DeLano, Mesdames C. T Covel, L. Nelson, Miss L. French, Messrs. H. L. Monlux, L. George Thompson, F. D. Gillelen.

A. A. Farland and C. S. DeLano use the S. S. STEWART BANJOS, as does also Mr. DeLano's Club.

THE first great artist on the banjo was A. A. FARLAND.

THERE has been a vast improvement in banjo clubs and their organization since the advent of STEWART BANJEAURINE; few who are not familiar with such organizations would realize it. We have on hand a large photograph, representing seven able bodied gentlemen, in evening dress, with seven full size banjos. This would not represent "the banjo club" of today. What vast improvements have been made in the banjo; and what wonderful inprovements in the manner of playing it.

THE following was received from CHAS. MCFARLANE, teacher of banjo, mandolin and guitar, of Napier, New Zealand, under date of Dec. 6th, 1897. "Just a line to let you know I received the SPECIAL THOROUGHBRED BANJO and music safely. I am more than pleased with the instrument, it is a beauty; have not played it in the theatre yet, but know perfectly well it will be more than heard when I do, as it is certainly made for stage work, and the fingerboard is far easier to perform on than the other instruments. I was very sorry to learn of your severe illness, and trust you have thoroughly recovered by now. We don't want to lose you for a great many years to come.

"The club is still progressing, having eleven members in it now. We are working up the 'Washington Post March' for our next concert, in good style. I see by the last *Journal*, No. 102, you mentioned the club's last concert as, Napier Banjo Club, of Auckland,' it is Napier, only; Auckland is some four or five hundred miles away. Mr. Lyons is still keeping me going with instruments and journals. There are quite a large number of S. S. Stewart's banjos here now. Please accept the enclosed photograph of myself, with best wishes for your future success and good health."

G. L. LANSING has issued "The Dickey Dance," 30 cts.; "Return of the Regiment," March. 40 cts.; "Jasper's Symphony," 30 cts., and "My Old Kentucky Home, 35 cts.; all for the banjo. Order of G. L. Lansing, per advertisement.

THE following extract is taken from a letter, received from A. DAVIDSON, of Adelaide, Australia, under date of Dec. 1st, 1897:—'Since writing you last, I have been fortunate in securing one of your THOROUGHBRED BANJOS, No. 15930, and must now add my word of praise, to that of many others, who have been delighted to play and hear the STEWART 'JOS.' Certainly I can say nothing that has not been said over and over again anent their excellence of construction and beauty of tone, but I am happy to be able from personal knowledge and experience, to endorse the statements of so many professional and amateur performers. Assuredly, where you excel over all others, is in getting into your instruments that most essential part, the tone, and the one I now have, is perfect throughout its whole register, and has that pure musical singing tone, combined with clear excellence, and ease of touch, for which your banjos are famous. I have noted this in other instruments, but it was never so fully impressed upon me, till I handled your THOROUGHBRED, which is an instrument any artist would value. I am never likely to get beyond a very ordinary performer, but I can appreciate the beauties of this instrument as well as any, and if you have a mind to let the readers of the *Journal* know, that there is one more person made happy in the possession of a STEWART, you are welcome to make what use you can of the mild expression of satisfaction."

DE LOSS SMITH, of Alma, Ill., is a graduate of the Campbell University, Musical Department, and he is specially pleased with the STEWART SPECIAL THOROUGHBRED BANJO.

F. WILBUR HILL and Miss Whitaker, have been meeting with much success in their recent tour, with the STEWART BANJO, and have several weeks engagements booked in advance.

GEO. F. KELLY, Key West Barracks, Fla., writes:—"I have the pleasure of acknowledging the receipt of the THOROUGHBRED BANJEAURINE, ordered from you lately. Needless to say that it fully answers all my expectations."

MISS LAURA BELLE PAINE, of Miledgeville, Ga., sends in twelve new subscribers to the *Journal*, beginning January, 1898. We feel much indebted to this lady for her kindness.

EDWARD G. BAUM, instructor, is greatly encouraged by his business in Buffalo, N. Y. He says there have been many club concerts, so far, and plenty of Stewart's music.

THE following extract is taken from a letter received from NEWTON C. LINSLEY, of San Francisco, Cal., under date of January 1st, last:—"Since writing to you, I have heard A. A. Fatland, the wonderful banjoist, and must confess that I really think there will never be another performer to equal him, though, of course, in time, there will be many that will play his class of music, but not in the way he does; he is surely grand and wonderful."

LOOK HERE!

If you want anything in the musical or musical instrument line, call upon Stewart & Bauer, 1016 Chestnut Street (second floor).

Stewart has made a world-wide reputation on fine banjos and banjo publications; George Bauer has made a great reputation on mandolins and guitars. These men have consolidated and are working together, and good banjos, guitars and mandolins are being made in their factory on Sixth Street, above Master Street, but all the salesroom business is being carried on at No. 1016 Chestnut Street, and all orders should be sent to that address. The *Journal* should likewise be ordered from Stewart & Bauer, at 1016 Chestnut Street, Philadelphia. S. S. Stewart will edit the *Journal* the same as heretofore. Remember, if you want a cheap banjo, a moderate priced one, or an expensive banjo; if you want a guitar at $5.00 or $10.00; or if you want a $25.00, $30.00, or $40.00 guitar, or a cheap or expensive mandolin, the Bauer is the kind to get.

If you want a mouth organ, a zobo, a music box, a talking machine, a drum, a zither, or a set of strings, the best place to go is to Stewart & Bauer, second floor of 1016 Chestnut Street, Philadelphia, Penna.

NED E. CLEVELAND, of Fitchburg, Mass., writes under date of January 9th, last, as follows—"Yours of the 1st at hand. In regard to the address of friend E M. Hall, I do not know where he is at present, but his home address is, 4207 Vincennes Avenue, Chicago. Well, I suppose by this time you are in your new quarters, where I wish you an abundance of success, and you bet when I get measured for another 'jo, Stewart is the favorite with me. I wish you could hear the banjo you made last for me—the tone is grand, like a harp. Business is fairly good with me. I may see you again next fall. Hope these few lines will find your business rushing and your health extra good."

IT IS SOMETIMES amusing to see a banjo player, in an attempt to save a dollar or two, hunt around to try to get a banjo cheaper than "Stewart's," and finally, after a great waste of time, he returns to Stewart, who has devoted 25 years of the best part of his life to a study of the banjo. With STEWART BANJOS and Stewart's publications, you can get perfect satisfaction; therefore the best plan is to "stick to the STEWART."

Other makers may produce a good banjo once in a while; but STEWART'S BANJOS are good all the time.

DE WITT CLINTON JORDAN has announced his betrothal in marriage to Miss H. Mabel Mann, of Boston. Miss Mann has made a specialty of the mandolin.

THE MANHEIM Glee and Banjo Clubs gave their Annual Concert on January 15th last, in Germantown Philadelphia, to a large audience. It was held in the hall of the Germantown Cricket Club. Mr. Robert Schurig, Baritone, appeared; Mr. Thomas A'Becket, Pianist. Paul Eno was conductor. The concert was one of the most enjoyable that has been given for some time.

PAT ELEVATED IT.

An Irishman named Pat McCann
The banjo played,
Or an attempt made.
At signs he kicked; the bass notes picked
With a banjo above his head.
"Now dear friend Pat, just why do that?"
I asked one day,
Hearing him play.
Pointing to it—the sly old wit
Just said, "*Bass-el-e-va-ted.*"

C. S P.

A GOOD MUSICAL TEAM.

Stewart & Bauer, at 1016 Chestnut St., Philadelphia, have at all times a good stock of Violins and Bows, to say nothing of their Mandolins and Guitars and Stewart Banjos, and as for Banjo, Mandolin and Guitar music; they are "right in it." Music by Paul Eno, Thomas J. Armstrong, S. S. Stewart, E. H. Frey, and a number of others. The finest collection in the world, and books for Banjo, Mandolin and Guitar, too numerous to mention. If you don't see what you want, just ask for it, or write and your letter will receive prompt attention.

The Banjeaurine, the Solo Banjeaurine, the Banjo-Banjeaurine, the 16 inch rim Bass Banjo, the 7 inch rim Piccolo Banjo, and all these instruments that are used by established Banjo, Mandolin and Guitar Clubs, were devised and perfected by S. S. Stewart. These with the finest grade of Mandolins and Guitars, and music for the same, are sold at

STEWART & BAUER,
1016 Chestnut Street, Philadelphia, Pa.

WM. C. STAHL, late of St. Joseph, Mo., is now at Milwaukee, Wis., at 59 Nerrill Bld'g. He says that the Banjo will "boom up" there soon, as he has a nice class on Mandolin, Guitar and Banjo. He also says that it was Joseph Flanner, the dealer, who induced him to locate in Milwaukee.

HENRY MEYERS, of 1524 Chestnut St, is one of the best zither players and teachers in the country.

ALL TEACHERS should "pitch in," as nothing can be accomplished by sitting still. The banjo, guitar and mandolin need to be shown to the public in the same manner as anything else that is good. Never hide your light under a peck measure.

W. G. BAILEY, of Jackson, Michigan, in renewing his subscription to the *Journal*, under date of January 13th, last, writes as follows:—"I have taken your *Journal* about eight years, and find it invaluable. In fact, could hardly prosper without it."

E. PRITCHARD, of New York City, in renewing his card in the teacher's column of the *Journal*, under date of Jan. 12th, last writes:—"Enclosed please find M. O. for $1.00, for which kindly renew my card in the *Journal*. This card has in one year secured for me two advanced pupils, which speaks well for the value of the *Journal* as an advertising medium. The SPECIAL THOROUGHBRED you made for me improves in tone every day; it is *grand*."

J. T. ROCKWELL, of Harrisburg, Pa., writes under date of Jan. 12th, last:—"No doubt you have my subscription to the *Journal*, through the genial Frank S. Morrow, of this city. I could not do without the *Journal* any longer. My THOROUGHBRED is as good at new yet, and we have a great time with 'Farland's Old Kentucky Home,' but we will win I know, for the STEWART BANJOS always do, with a little grit in the player. Best wishes to the new firm."

CHESTNUT HILL, PHILA., Jan. 18, 1898.
MR. GEORGE BAUER,

Dear Sir:—It gives me great pleasure to say that after a trial of six months your mandolin has proven all that you claimed for it, and if all you handle are as carefully made as this one I bought, I could recommend them highly.

Yours truly,
WM. LUDWIG BAKER.

From the Boston *Times*, Dec. 26, 1897.

CONCERT BY THE BOSTON IDEALS.

The fifth of the Boston Young Men's Christian Association entertainment course, last Thursday evening, at Association Hall, was furnished by the Boston Ideal Banjo, Mandolin and Guitar Club, assisted by Mr. Charles T. Grilley, entertainer.

The Ideal Club, the pioneer club of its kind in the country, added to their already high reputation by the splendid rendering of the many difficult selections on the programme. When we consider that some of our best overtures are being played with artistic skill and expression on these once despised instruments, which only a few years ago were simply considered fit for negro melodies and jigs, we can see that great advancement has been made both by manufacturers and players. Much of this advancement is due to Mr. George L. Lansing, the able director of the Ideal Club, who has worked most conscientiously for years to elevate these instruments to their present high standard.

From the *Herald Standard*, Melbourne, Australia.

The Melbourne Banjo Club, under the leadership of Mr. W. E. Adams, gave a smoke concert at Champion's last night. The room was filled with banjo enthusiasts and friends to the number of about 100. The club was represented by eight performers, including Mr. Adams and his two sons. Eight banjo items were rendered, evoking great applause, several of the numbers having to be repeated, notably a march, "The Dandy Fifth" and the "Love and Beauty Waltz." Mr. Adams showed himself to be a perfect master of the instrument, his manipulations being perfect. The gem of the evening, however, was the performance of Master Stanley Adams of "Haydn's Gipsy Rondo," a piece of marvellous execution and a surprise to many of the audience that such music could be effectively rendered on the banjo. Items were contributed by Messrs. Wilson A. Fraser, Victor Dougal, J. Connor, Charles Connor and Stephenson.

The Wetzel Brothers and their STEWART BANJOS, of New York, favored us with a handsome photograph recently. We take pleasure in acknowledging the same.

T. J. ARMSTRONG has taken a new studio at 1523 Chestnut street, Philadelphia, Pa.

EDWARD J. HENDERSON writes:—"Please state in the next *Journal* that Farland will play in Pittsburg under my management, on Feb. 2nd, at DUQUESNE COLLEGE. I also want to thank you for the fine instrument you sent me—the THOROUGHBRED BANJO-BANJEAURINE—it is wonderful; better than any I ever laid hands on. As for the PICCOLO, everybody that sees it or hears it says it is certainly a wonder."

A Few Lines from the Great Player, Ossman.

NEW YORK, N. Y., Jan. 21, 1898.
MR. S. S. STEWART,
Philadelphia, Pa.

Friend Stewart:—Here's where I throw myself wide open. I want the best tone 12 inch STEWART BANJO you can produce. I want it for my own use. I also want it as soon as you can make it for me. I want to have a large photograph taken with it, and have same displayed in the windows of the National Graphaphone Company, 27th Street and Broadway, and the Gramophone Company, 18th Street and Broadway.

I have just awoke to the fact that I am getting nothing out of playing a ——— banjo, and I know that you could do me a great deal of good if I used your instrument, and at the same time you would also benefit by my using your banjo. I have contracts from the phonograph company, and they keep me busy, as it has got to be a wonderful business, and as I am about the only banjoist making records for them the demand for my solos are very large. I am in receipt daily of letters from all parts of the country seeking information as to what banjo to use, etc. I have had my little say, and I would like to hear from you at your earliest convenience.

Yours truly,
VESS L. OSSMAN.

GREAT STRINGS

ALL TRUE WILL STAND THE WARM WEATHER
THE BEST MULLER SMOOTH BANJO FIRST STRINGS

We have a few left, imported before the new tariff law went into effect. 30 strings in a bundle. All the same size and first-class. Will sell them to you at the low price of **$1.50 PER BUNDLE** until they are all gone.

STEWART & BAUER
1016 CHESTNUT STREET

Mandolin Picks

STAR MANDOLIN PICKS are superior to all others.
Flexible, and will not chip off at edges, or warp from the heat of the hand. This correct shape assists in performing the perfect tremolo
Teachers, 6 for 25 cts. or 15 for 50 cts.
Ask your dealer or send to
Author of the celebrated ELITE Methods for Mandolin and Guitar.

ARLING SHAEFFER, 243 Wabash Ave., Chicago, Ill.

Fine Repairing . .

FIRST-CLASS WORK
FAIR PRICES

Banjos re-headed in the best manner
Mandolins repaired, also Guitars
Violins repaired

THE PLACE TO GO IS

STEWART & BAUER'S
1016 Chestnut St., Philadelphia, Pa.

Musical Instrument Manufacturers
DIMENSION STOCK
FINE SPRUCE FOR GUITARS
VIOLINS AND MANDOLINS
Rosewood, Mahogany, Bird's Eye Maple, Walnut, Birch and all kinds of Fine Lumber always on hand
Send for price-list to
JOSEF SCHEINA
115 to 121 East 13th Street, New York

THEODOR LOHR
298 GRAND STREET, NEW YORK CITY

Importer of Musical Instruments. The largest variety of Zithers, Zither Strings and Zither Music in America
Send for circular

G. L. LANSING'S LATEST MUSIC

Jasper's Symphony, (1 or 2 banjos) $ .30
The Dickey Dance, " .30
Return of the Regiment Two Step, (1 or 2 banjos) 40
Old Kentucky Home (Varied). Not difficult. Banjo and Piano 60

Catalogue sent on application
G. L. LANSING, 164a Tremont St., Boston, Mass.
Cash must accompany order

MANDOLIN AND GUITAR NOTES.

WILLIAM S. BAXTER, of Chicago, Ill., sends us one of his latest publications for two mandolins and guitars, called "Patrol of the Brownies." It is composed by Mr. Baxter and published by the Kambay Music Co., Kimball Hall, Chicago, Ill. The price for two mandolins and guitar is 80 cents.

FISCHER BROTHERS, of 131 Gage Street, Cincinnati, O., writes under date of November 30th:—"The mandolin you sent me on October 30th came to hand O. K. The tone is the finest I ever heard in a $15.00 mandolin, and the fretting scale is correct, which is seldom found in a mandolin."

C. F. E. FISET is a master of the guitar. His 'cello solo in this issue, arranged as a guitar solo, is well worthy of study.

A. DAVIDSON, the noted Australian mandolin and guitar teacher of Adelaide, was very successful with his concert at Albert Hall, on October 15th, last. The entertainment was given by the Adelaide Mandolin and Guitar Society, composed of ladies and gentlemen.

Mr. Davidson writes that he proposes to get the banjo resurrected in that part of the world, and combine with his Mandolin and Guitar Society. He also says:—"I can also safely say that I have gained more practical information from the *Journal* than from any other more pretentious book I ever read."

Success to Mr. Davidson and may his list of pupils go on increasing, and may "his shadow never grow less."

WALTER JACOBS, of Boston, is very much encouraged about business and speaks highly of prospects.

VALENTINE ABT, of Pittsburgh, Penn., speaks in high terms of the GEORGE BAUER MANDOLINS and GUITARS, and as Mr. Abt is one of the finest players in the country he certainly knows what he is talking about.

FRANK M. DUELLY, teacher, of Auburn, N. Y., writes under date of July 27, last:—"My $30.00 mandolin is received O. K., and will look no further for a fine instrument, after playing on one of your make. Hope to send you another order soon."

GEORGE STRANGLER, of Marine, Tex., writes under date of October 22d, last, as follows:—"F. A. Wolf received the $30.00 BAUER MANDOLIN three weeks ago, and I will say that it did not take him very long to decide whether or not to keep it. It is enough to say that I am completely satisfied with it, as the workmanship, tone and perfection of scale, is simply perfection itself. I have shown it to all the boys, and will do all I can to further introduce it."

WILLIAM MERKEL, mandolinist, in Falls of Schuylkill Mandolin Club, writes:—"I find the $50.00 mandolin bought of you some time ago beautiful in tone, true in the fretting, and entirely satisfactory in every way. I am delighted with it."

HUGH BAKER, the guitar teacher of Wilmington, Del., writes to George Bauer:—"The guitar I bought of you some years ago has given perfect satisfaction in every way. It has had a very thorough trial, for I have had occasion to use it almost daily since its purchase, and an instrument capable of standing such a test, I feel perfectly free to recommend in the BAUER."

A PLAINFIELD, N. J. paper of recent date contained the following account on the Banjo, Mandolin and Guitar Club of that city. The clipping was supplied by our customer, Mr. Fred J. Van Eps.

An audience that filled every part of the Monroe Avenue Church, last evening, greeted the first appearance in public of the Plainfield Banjo, Mandolin and Guitar Club in a most enthusiastic manner. This was done not only because the players were all Plainfield young men, but because their playing really merited the applause and every bit of the praise that was accorded to them.

It was the first appearance in public of the club. Although of comparatively recent organization, the members have taken a pride in their playing, and under the leadership of Fred. G. Smith, their director, they have made rapid progress, and last evening each number on the programme was increased by the addition of another that had to be given for an encore.

In the concert the club was assisted by Miss Marion Short, impersonator, Prof. J. Langdorf Weitz and Mrs. Arthur Brown Weitz, of New York; Mr. C. Hillman and Professor W. E. MacCeymont, of this city. Each of these is an artist, and it may be imagined the programme presented kept the large audience in their seats until the very end.

The programme consisted of four selections played by the club. The orchestration of the club was as follows: Fred. G. Smith and Fred. J. Van Eps, banjos; William C. O'Donnell, J. C. Kirkner, A. I. Littell and Raymond Carroll, mandolins; John Brower, D. W. Littell, Jr., and Clifford Crane, guitars; Frank MacDonald, pianist.

Their selections were the "King Cotton March," by Sousa; the "Herald Square March," Silberbug; the "Handicap," by Rosey, and the "June March," by Smith. For encores they played selections entitled "Happy Birds," the "Peri Waltz." and the "Rastus on Parade." Had the members of the club had time, their delighted hearers would have had them repeat several of their selections, they were so nicely presented.

The other numbers on the programme consisted of a piano duet in which Prof. and Mrs. Weitz took part. It was entitled "Trot de Cavalrie," by Rubenstein. Miss Short, accompanied on the piano by Mrs. Weitz, rendered the "Red Fan," a comical musical recitation. In this Mrs. Weitz was the composer of the music she played. Miss Short also gave two other recitations. They were entitled "A Modern Elijah," and "A Telephone Romance." All three were excellent, and should Miss Short come to Plainfield again she will be certain of having a warm greeting.

Fred. Van Eps and Fred. Smith played a banjo duet, entitled "The White Star Line March," in an excellent manner and received a well deserved encore, and Mr. Van Eps played a banjo solo, for which he was vigorously applauded. Its title was "Dell Orr." For an encore he played "Marriage Bells." Mr. Hillman played an Xylophone solo, entitled "Song of the Roses," by Levy, and for an encore a medley arranged by himself. He was well received.

During the intermission, Mr. Van Eps gave a phonographic exhibition, during the course of which a well known song, as sung by Councilman Will Runyon, was given and vigorously applauded. The other selections consisted of music by Sousa's Band and some recitations by prominent speakers. Each number was clearly presented by the phonograph, and the applause of the audience was hearty, especially as some favorite piece was noted. Taking all in all the concert was a great success and the club is deserving of unlimited praise for their efforts. It was the general wish of all present last evening that the members of the club may be heard in public at no for future date again. When they do they will be certain of receiving a warm welcome.

BENJAMIN F. KNELL, of this city:—"Began the study of the violin at the age of fourteen years, under some of the best teachers here in Philadelphia. Became a member of the Philadelphia M. A. at the age of seventeen years, having been actively associated with the Philadelphia professional musicians ever since. Took up the study of the mandolin seven years ago, under tuition of F. M. Lapetina; later on became associated with M. Lapetina, professionally, as a member of the Lapetina Trio, well known in Philadelphia for concert work. At present is actively engaged teaching, and meeting with success in his chosen profession."

Philadelphia, Pa., November 7, 1894.

Mr. Geo. Bauer,

Dear Sir:—The guitar I purchased from you some three months ago has proven a perfect instrument in every respect. The tone is something grand. Several days ago I played in a quartette of guitars and several of the people present remarked that the tone of my guitar was the best they ever heard. I would not sell it for twice what I paid for it.

Yours very truly,
OTTO HARTUNG.

Philadelphia, Pa., November 9, 1894.

Mr. Geo. Bauer,

Dear Sir:—The instruments you sold us are finding many admirers among players, and members of other guitar, banjo and mandolin clubs who visit our club house, and the members of our clubs are thankful that they decided on Bauer mandolins and guitars and Stewart banjos.

W. E. MILLER,
President of the South End Wheelmen Banjo Club.

Utica, N. Y., August 27, 1894.

Mr. Geo. Bauer,

Dear Sir:—I wish one of your fine mandolins, as I think there is no better on the market. Send as good a mandolin as you can for $30.00.

Yours truly,
W. J. COLE.
Utica School of Music.

Haverford, April 29, 1895.

Geo. Bauer:

Your letter of the 17th instant was awaiting my return from vacation, thus the delay in answering it. I can only say good things concerning the instruments of your make. I find the guitar the best I have ever used, both for club and solo playing; possessing the loudness and clearness necessary for the former, and at the same time being mellow and rich, which makes an instrument pleasing to the soloist. Your mandolins not only have an excellent tone, bnt have an easy action, which is so necessary for smooth playing. Yours truly,

J. S. EVANS, JR.
Leader of Mandolin and Guitar Club, Haverford College.

Niagara Falls, September 19, 1895.

Geo. Bauer, Esq., Philadelphia, Pa.

Dear Sir:—Mandolin No. 30 received by me yesterday. In reply to yours of September 16, I will say it did not take me very long to decide whether or not to keep it. It is enough to say that I am completely satisfied with it, and as to workmanship, tone and perfection of scale it is simply perfection itself. I have shown it to all the "boys" and will do all I can to further introduce it.

Respectfully,
GEO. J. SCHUMACHER.

Philadelphia, November 6, 1894.

Mr. Geo. Bauer,

Dear Sir:—I am more than pleased with the mandolin I purchased from you some time ago, and I assure you that whenever an opportunity presents itself I will say a good word for the Bauer Mandolin.

Yours truly,
A. MOSEBACH.

FRANK L. ATKINSON, of Nashville, Tenn., writing under date of April 2, 1897 says:—"Since I received the mandolin you made for me in the fall, I have given it a thorough trial, and I must say that it is the finest in tone I have ever used. The workmanship and finish need no comment."

H. HENRY HERSHBERGER, leader of the Juvenile Mandolin Club, writing from Lebanon, Pa., under date of March 15, 1897 says:—"In reply to your favor of the 13th, in regard to that Contra Bass Guitar, I will let you know later about it. I have one of your Mandolins, received some time ago, through Roland Bros., of this city, style as the order of No. 60. I consider it the finest instrument made, especially the quality of tone and workmanship."

PAUL ENO, writing from Philadelphia, Pa,, under date of Dec. 2, 1897 says:—"All of the George Bauer Mandolins aad Guitars in use in my clubs, are thoroughly satisfactory."

ARLING SHAEFFER, of Chicago, Ill., advertises his Mandolin Picks in this issue, and also his Guitar and Mandolin Instruction Books. Mr. Shaeffer is a fine player and we are glad to notice his success.

The following extract is taken from a letter, received from C. F. E. FISET, of Minneapolis, Minn., under date of January 11th, last. "I send you today newspapers (marked), with the different accounts of my appearance as Guitar soloist, at the Danz Orchestra Symppony Concert, December 5th. This is the first time the Guitar has been recognized here, and I believe the first time good music has been rendered on it. The accounts will show you I had a very kind reception from the audience. I find the work here all up hill, but as I am playing at a majority of the best concerts and private musicals, business is beginning to pick up. Wishing you a prosperous year."

AN EXPERIENCED
" PLAYER SAYS
TO ENSURE A
GOOD ENCORE
USE A
GOOD BANJO

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BANJO MANUFACTORY
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1896

"IT SHOWS ITS TEETH." We filled an order for a 25 cent piece of music, not long ago, and a little later we received the piece of music back, with the following letter:

So. AKRON, OHIO, November 20, '97.

S. S. STEWART:

You are welcome to music, and also the 25 cents we sent you for *Trick Solo*. We consider the music you sent us an imposition, and will look elsewhere for music in future.

Yours, etc.,

M. C. J———.

The order referred to was filled, to the best of our ability, and we had been in the habit of filling orders for the same piece—the *Trick March*, or *Trick Solo*—for several years past, and never had a complaint.

We do not know whether it is because "Simplified Method" has gotten its fangs into the young fellow who ventilates his spite, in the manner shown, or whether he expected to have a musical box served to him, already wound up and ready for action. In such cases, it is nearly always *ignorance* that does the mischief. A little practical knowledge, or experience, would divert much of this seeming confliction, and put things again into their rightful places.

"THE FINGERBOARD:"—If one would save time, he must economize. Once in a while, he may attempt both, then he loses at both ends.

The way some of our musical instrument makers have been attempting to get out banjos of late, would almost cause their ancestors to "rise from their graves." Think of a cheaply constructed, thrown together, contortion act, made alltogether by machinery, banjo, sold by our department stores, at prices from $1.99 to $2.84½ each? These are "Jimdandy" plunking machines. Of course, all the fretting and fingerboards, like the same style mandolins, are warranted to be correct; whether strings shall be be true or false, they are *guaranteed true*, and that's enough. Many of these are like Beatty Pianos, or Beatty Organs, and are dandies to gaze upon—from a distance. Some of the cheaper tubs, sold by department stores, are so cheapened in the making, that for speed *in fretting*, that is, in cutting the neck for putting in the frets, a number of small circular saws are used, on one gauge, and all running together. This does away with the slightest *hollow* that is always put in the best necks by STEWART, and the jarring of the strings upon and against the frets, with such banjos, is a universal occurrence.

But, in a few years from now, if we are not all dead, something more will begin to be learned by the "would be" banjoist of the day. No matter, "the world is young yet," and the department store and the instrument jobber must live.

MRS. KATHARINE B. HOLLAND, writing from Newport, R. I., reports the decease of her husband, Charles A. Holland, which event occurred last September, in Denver, Col., of consumption. The lady states that everyone in Newport who takes the *Journal*, did so at the persuasion of her late husband, who was the possessor of a SPECIAL THOROUGHBRED BANJO, which is now in the possession of Mrs. Holland. The lady writes:—"I carry on his teaching business, and cannot afford to dispense with the *Journal*; I consider it invaluable, both to teacher and pupil."

We are sincerely sorry to learn of the death of Mr. Holland, of Newport, and wish Mrs. Holland every success in teaching for the future.

Boston, Jan. 5th, 1898.

S. S. Stewart, Esq.,

Dear Sir:—Enclosed please find subscription to your magazine. I obtained several numbers last year, one of which was No. 98, and contained "Massa's in de Cold Ground," which was composed by Mr. Foster. I have memorized it, and have played and sung it many times, and everybody likes it. I wish someone would compose a similar accompaniment for "Kentucky Home." Perhaps there is one, but I cannot seem to run across it. Can some kind reader inform me? I am a banjo student, and have learned to love the instrument, and find that it is gaining in popularity. I am also a vocal student, and enjoy learning a song with banjo accompaniment, and find it always a success and everybody wants "more."

I wish you great success in your work the coming year, and many more.

Yours cordially,

R. Josephine Mackenzie.

MR. FARLAND makes a specialty of the "Old Kentucky Home," but he does not sing. Mr. Lansing advertises the piece in this issue. We can also furnish the *song* for banjo at 25 cents. It appeared some time ago in this *Journal*.

H. PARKER NICHOLLS, a celebrated performer, of Great Britain, writing under date of Nov., says:—"I still play on the same Stewart Banjo. It has been subjected to all sorts of weather for ten years. I have heard about your THOROUGHBRED BANJO. A pupil of mine wants one."

We are glad that the banjo has stood all kinds of weather for the past ten years; itshows that Mr. Nicholls understands his business. Now there are some people in this country who do not know how it is that a banjo when taken out of use, and shoved into a trunk and allowed to remain there for ten years, has little or no tone when taken out. Quoting from a letter recently received from a lady, a few miles away, it is certainly a little contradictory. First she says: "Your banjo has just come out of its hiding place. Ten years ago, I think, my daughter purchased it at Firth & Ponds. At last, disgusted with its tone, loaned it to me, but I never liked it." Then she goes on to say that it was too heavy for her, and she could not clean it; never had a cover, but had been safely trunked while in her possession. She says: "I think it cost $50.00; but you know." This however is absurd insinuation. We know nothing about it and did not sell a banjo to the woman at any time. There is not much use in paying attention to such people, for in one place she states that her banjo, after ten years in a trunk, cannot be cleaned; but has been so well kept it has the appearance of never having been used.

It is enough to discourage any one who possesses any love for the banjo, to see it get into the hands of such people. What would a violin accomplish if left to shift for itself, and be put away in a box stall for ten years? Would such "care" work to anything but its injury? We think not, and a banjo is not going to keep itself in condition; it must be looked after.

STRINGS.

The prices of all new importations of Banjo Strings have risen, by reason of the new tariff duties of 45 per cent.

Stewart will furnish you his best banjo first and second strings at $1.00 for fifteen strings, $1.75 per bundle of thirty strings. Best 40-inch bass strings at $1.00 per dozen. We have a few of the TWISTED SILK STRINGS for warm weather practice, at the same prices as for the gut strings.

Single strings are 10 cents each.

The Steel Wire Strings spoken of in our article: "EXPERIMENTS WITH STRINGS," can be had by mail at the following prices:

Sample set of five strings, 25 cents. If bought in lots, they will cost but 25 cents per dozen for the 1st, 2d, or 3d strings, and 50 cents per dozen for the "bass" or wound strings.

NOTE—We will supply you with a set of five strings, of steel wire for the banjo, for 25 CENTS. This will consist of five steel wire strings, made purposly for the banjo, the same as mentioned in this article. Or, we will sell them at 25 cents per dozen for the 1st, 2d, and 3d steel wire strings, and 50 cents per dozen for the bass or spun strings.

Address STEWART & BAUER,
1016 Chestnut Street, Phila., Pa.

BANJO HEADS.

FIRST-CLASS calfskin Banjo Heads, we are selling at the following prices:

13 inches in diameter,		each,	$ .60
14	" " "	"	.75
15	" " "	"	1.00
16	" " "	"	1.25

These are the heads that are used on the best Stewart Banjos.

A recent letter from John Rogers, the great head maker, contains the following: "We have been compelled to advance our prices, as raw skins began to advance last April, and have kept on advancing."

Send remittance with your order, and have it filled in first-class style. Address,

STEWART & BAUER,
1016 Chestnut Street, Philadelphia, Pa

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NEW BOOK NOW READY

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Copies mailed on receipt of price.

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